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The Razor  
Skyliner

Godflesh

Eric Dinyer

Black Tape

for a Blue

Girl

Dichroic

Mirror

SONOG

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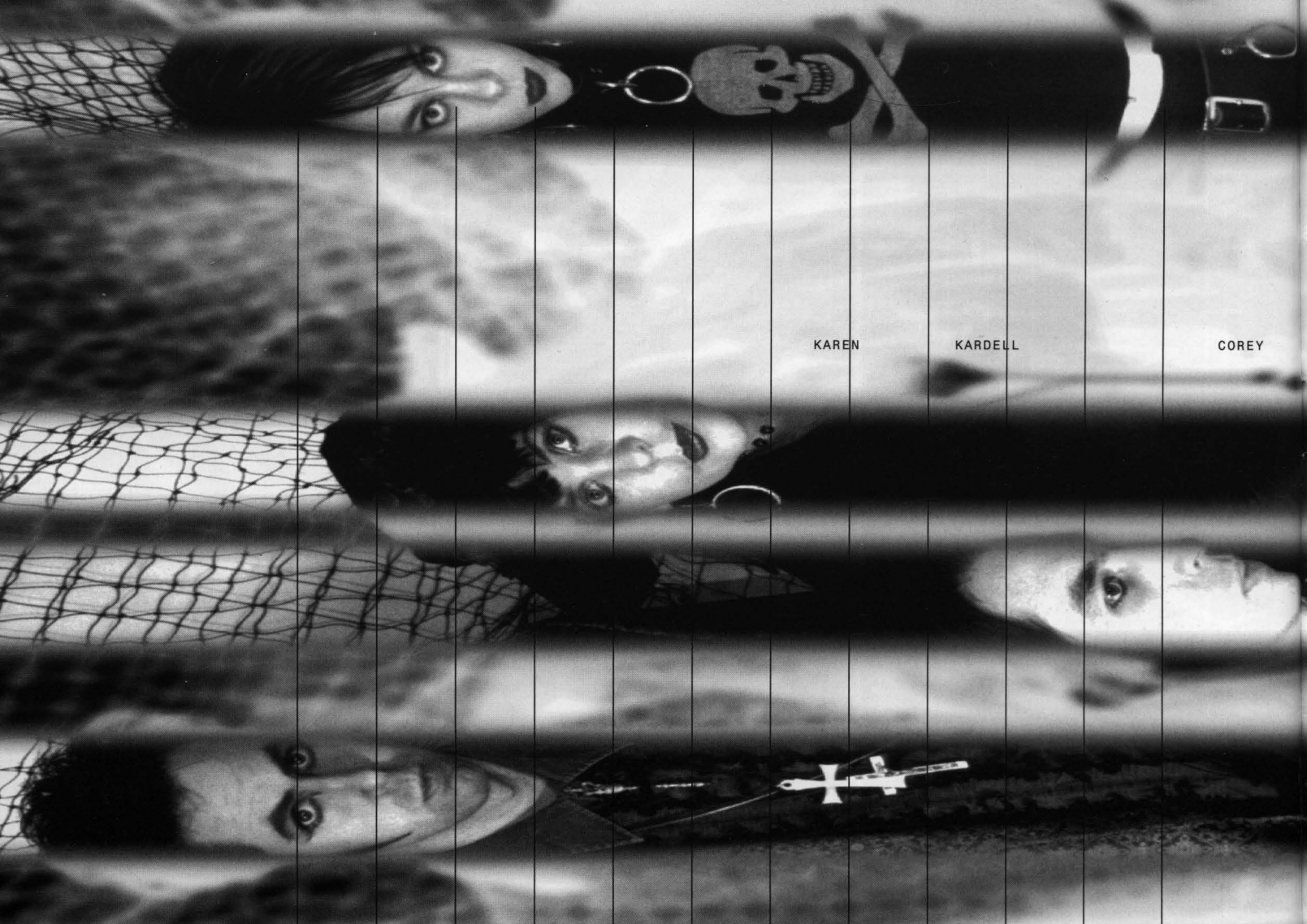
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KAREN

KARDELL

COREY

The Razor Skyline has been described as, "reality with all its grit and glory." Since reality is all in the mind, what is your perception of reality?

**KAREN:** As far as my lyrics, I have the attitude that there isn't enough acknowledgment of darkness. A lot of people go through life with rose colored glasses, thinking everything's beautiful and happy. In order to experience real joy, you have to get in touch with the dark part and the horror part. That's

WITH HARD HITTING INDUSTRIAL BEATS AND A DARK GOTHIC GROOVE, THE RAZOR SKYLINE CAN PUMMEL THE DANCE FLOOR AS WELL AS SOOTHE A DIMLY LIT BEDROOM WITH THEIR LATEST RELEASE, *JOURNAL OF TRAUMA*. COMBINED WITH COREY "THE GUN" GUNDERSON'S ELECTRO PROGRAMMING AND GRITTY GUITARS, LOEJEKTA'S RHYTHMIC PERCUSSION, AND KAREN KARDELL'S INSIGHTFUL LYRICS AND POWERFUL VOCALS, THE RAZOR SKYLINE REACH A LEVEL OF BRILLIANCE AND CHARGED EMOTIONAL FERVOR. ON A WINTER'S NIGHT FROM SEATTLE, I SPOKE WITH KAREN AND COREY ABOUT THEIR UNIQUE SOUND, PAST INFLUENCES, AND HOW ROBIN JACOBS, FORMER SWITCHBLADE SYMPHONY GUITAR PLAYER, FACTORS INTO THEIR CURRENT LINE UP.

By being a more sensitive thing that is not so emotional



GUNDERSON

THE

RAZOR

SKYLINE

INTERVIEW

BY

OCTAVIA

# the RAZOR SKYLINE

where you find hope.

**How did you reach that perspective?**

**KAREN:** I was just a weird kid. I lived a lot in a horror fairy tale. By being a more emotionally sensitive person, you experience things in life a little differently than someone who is not so emotionally prone.

**Is electro-goth a good way to describe your music?**

**COREY:** I don't think it's the best description, but I'm comfortable with it.

**What would be better?**

**COREY:** A zine in Europe called it futuristic industrial goth. I like the futuristic part. We've got potential

**Most industrial is rather cold and machinery oriented. Since you are on COP International, "The Industrial Alternative," how do you fit in?**

**KAREN:** That's one of the problems I have with a lot of industrial...is just the coldness. I liked Corey's music so much, because it had that edge to it which I really appreciate about industrial, but not so much the coldness. There was a lot of emotion in it too. That was really important.

**What led you to your current sound?**

**COREY:** The heavy and dense atmospheric keyboards come from watching too many movies and growing up listening to soundtracks.

**KAREN:** Blade Runner!

**COREY:** But then I didn't want to get all lost in strings. I like the edge of the guitar. I make guitars too. I thought I'd see what happened if I threw the two together. I didn't want some pretty ethereal female vocalist. I wanted someone with a punk edge who could sing nice, but could also scream and yell and go the whole spectrum. That's what I like about Karen...she rocks.

**KAREN:** I came out of punk in the late 70's early 80's, so I retain some of that edge. With Christian Death and 45 Grave, it was a lot less about being stuck in a genre. If it was underground, it was cool. I'm more open minded about music. Gothic and industrial...that's the stuff that I really fall in love with, but I like a lot of different styles of music. The Cure is my all-time favorite. ■



**Had you sung in a band before The Razor Skyline?**

**KAREN:** I used to sing all the time when I was growing up. I'd do wacky things like give performances at parties. I never really thought I would go into it. I was too afraid to actually perform in front of people. Then all of a sudden I reached a certain point in life where I went, "If I don't do this, I'm going to look back some day and have a big regret."

**I heard there was controversy over the band's name.**

**COREY:** Originally, the name of the band was Journal of Trauma. That's how we started out. We recorded the CD down in San Francisco, and everything was great. A week after we got back from recording, we got an e-mail message from the American Association of Trauma Surgeons. They said *The Journal of Trauma* is their registered trade journal, and they didn't want us to use it. We asked them real nice, "We're a band, you guys are a medical association...there's not going to be any confusion." But they wouldn't budge. We told them we already had all the artwork done in the theme of Journal of Trauma. They said we could go ahead and name the album that, but we couldn't use that as a band name.

**How did they find out you were using the name?**

**KAREN:** They were trying to put up a web page and they did a standard search. I read up a lot on the trademark laws. If we would have decided to go to court, we could have fought it.

**COREY:** The CD was on hold while we waited. If we went to court, the CD still might not be out.

**So how did you come up with The Razor Skyline on such short notice?**

**COREY:** The name just came to me. I'm originally from Montana. At night there are no big buildings to obscure the sky and stars. In Seattle I go to my balcony, and all I can see is the glare from the city. The telephone lines and radio towers are everywhere. I'm big into the sky and stars.

**KAREN:** The label had said we needed a name, and a day before the deadline...he came up with it. We went, "Wow!"

**The name is more aggressive and edgy. It fits the music quite well.**

**COREY:** We actually like it better than Journal of Trauma.

**KAREN:** It's not too connotative. I may decide to write happy lyrics sometime. If we were Journal of Trauma, it wouldn't have worked.

**What interests do you have besides music?**

**KAREN:** None! I like the internet a lot.

**COREY:** I'm really big into Russia and The Soviet Union.

**Current events or historical?**

**COREY:** Current events. I collect Soviet uniforms. I used to do some tutoring of Russian families here in Seattle...teaching them English, because I speak Russian.

**Did you learn Russian in school?**

**COREY:** No. I was in the Navy for five years. I was a Russian linguist.

**Was that a good experience?**

**COREY:** I think so. I joined the Navy knowing it wasn't going to be a career. I had wanted to go to school to study Russian. I couldn't afford it...so I figured I'd have them pay for it. I was stationed in Monterey for a year...which was great because I'd go to San Francisco and hang around the clubs there. Actually, there's a lot of people in the military into goth and industrial...especially in the linguistics field. I learned a lot about music just from hanging with people that I met in the Navy.

**Were you interested in music before that experience?**

**COREY:** Yeah. I was in my first band in ninth grade. We were doing New Wave.

**KAREN:** You should hear some of their stuff!

**I noticed one of the songs on Journal of Trauma was kind of new wavy.**

**COREY:** Oh, yeah. I'm a big new waver.

**KAREN:** We've got a new one he's working on that is straight back in the 80's.

**COREY:** The coolest thing we did was open for A Flock of Seagulls when they played here. I'm a really big fan.

**Sunshine Blind played a Flock of Seagulls cover for their last song when they performed on my former radio show.**







**COREY:** Yeah, I know. They told me that, and I was like, "You guys suck!"

**KAREN:** They're cool. They are really nice people.

**COREY:** There's a big rumor that Switchblade Symphony is going to do "Eyes Without a Face." So I think that's the big thing to do right now.

**The lyrics on a couple of songs on *Journal of Trauma* reflect a pagan influence. Does spirituality play a part in your life?**

**KAREN:** Yeah, absolutely. I'm on a constant quest for spiritual growth. I don't consider myself a pagan. I've explored a lot of those traditions, and there's a lot of value and truth in some of the old myths and ideas. I think that modern society tends to forget a lot of that stuff. I'm not a religious person. I think that religion causes more problems than good. I'm spiritual...and that's a big difference.

**Another song that caught my attention was "Pretty Things." Have you always been compassionate towards living creatures?**

**KAREN:** Yeah. I love animals. I grew up in a family where we had ten horses and eight dogs and cats. I was always taught that animals are your best friends. Sometimes they are actually better friends than people. I think we take that for granted. We should protect what we have here and not kill any more than we need to. We slaughter everything.

**Where did you live that you could have all those animals?**

**KAREN:** We lived in LA...in the valley at Hidden Hills and Bell Canyon.

**How long did you live in LA?**

**KAREN:** My whole life. I moved to the North-West three and a half years ago. I lived in Portland for a year and a half, and then ended up here in Seattle. That's how Corey and I hooked up.

**COREY:** She put an ad in the local music paper. I had the music already...I just needed someone to sing it.

**It seems like Seattle attracts a lot of musicians.**

**COREY:** There's a lot people who play instruments, but there's a limited amount of places to play. And there's a limited amount of people who want to see these musicians play.

**KAREN:** There's a joke that if you're not in a band and you're in Seattle, then why are you here? The industrial-goth scene has gotten better. There are a couple of places, like The Phoenix, that are regularly doing shows.

**COREY:** We're going through the whole San Francisco/Seattle debate. IoEjekta has moved down to San Francisco.

**KAREN:** I'm seriously considering moving down to SF.

**COREY:** And she's trying to drag me down. We'll see.

**Have you toured at all?**

**KAREN:** We are in the process of planning our West Coast jaunt.

**COREY:** The hard part is rounding up the band. We also have Robin Jacobs.

**KAREN:** He was previously the guitarist of Switchblade Symphony, who has now joined our line-up. We had actually played with them the first time they came up to Seattle. Robin and I hit it off and became very good friends. He ended up moving here, and he's my roommate now. We don't know for sure that it's going to be a permanent situation, but for right now it's filling a spot that we have...and he's into it.

**Is there a good chemistry between the members of the band?**

**COREY:** There's a strange chemistry.

**KAREN:** We're really different people. It's actually quite hilarious that it works. It's nice because it gives the band the flavor that it has.

**COREY:** IoEjekta is totally into industrial. She makes jewelry out of transistors. She's not even into goth all that much. She's more into Out Out and Haujobb. And then Karen's on the total other end of the spectrum.

**KAREN:** I'm far more into the gothic end of things.

**COREY:** I'm somewhere in the middle, so I play referee sometimes. In order to make new music, you have to make a hybrid out of something that's already been done. ♫

THE RAZOR SKYLINE'S DEBUT CD, *JOURNAL OF TRAUMA*, AND THEIR INCLUSION ON THE NEW COMPILATION *DIVA X MACHINA* ARE BOTH AVAILABLE FROM COP INTERNATIONAL.







JUSTIN K. BROADRICK  
GODFLESH - TECHNO ANIMAL - FINAL  
INTERVIEW BY TEXTURE

COMPOSED OF GODFLESH IS RAW AND  
JUSTIN K. BROADRICK PENETRATING, BASIC YET  
AND COMPLEX, AND ALWAYS  
G. CHRISTIAN GREEN, BRUTALLY INTENSE.  
GODFLESH IS ALTHOUGH GODFLESH IS  
CONSTANTLY SHIFTING STILL CONTINUING TO  
THE LANDSCAPES OF MATURE WITH THEIR  
MUSIC. DRIVEN BY A LATEST FULL LENGTH CD,  
TOUGH SOUND, SONGS OF LOVE AND

HATE, I QUESTIONED  
BROADRICK ABOUT HIS  
PAST TO DISCOVER THE  
AMBITION AND  
INSPIRATION THAT  
EVOLVED INTO GODFLESH  
AND HIS OTHER  
PROJECTS, TECHNO  
ANIMAL AND FINAL.

# FLDS

When did Godflesh first form?

The concept was around at the end of 1987, but it was actually put to practice because I left my previous band in 1988. The previous band being Head of David, and the previous band before that being Napalm Death.

Who else was involved with Head of David?

There were four of us. I was the drummer. There was the bass player, Dave Cochrane, who was the only other surviving guy who is still musically active. The other two guys, had an age gap of

about ten years. The singer is now a Buddhist, so he doesn't do shit anymore, and the guitarist is now a graphic artist in Saudi Arabia. So basically the whole thing went poof...it chiseled out big time. When I left the band, things just started



to really fucking suck. But prior to when it sucked, it was a really good band. It was ahead of its time. And that was the same when Godflesh formed, because no one was doing what Godflesh was doing.

**How has your outlook on Godflesh changed throughout its entire career?**

It's definitely matured. Take *Streetcleaner* for example, I was 19 years old. And now I'm 27, and I just feel quite different. I have grown up making music.

**I'm not as nihilistic as I used to be.** Not more

positive, because Godflesh is rarely a positive thing. My outlooks have changed, but generally my whole world view hasn't changed. The music of Godflesh, for me, has matured and progressed. Godflesh itself hasn't matured, but I approach it in a more mature way. I think things out a lot more. And I feel like I'm making more self-satisfying music then with *Streetcleaner*.

**How has Godflesh changed lyrically?**

Lyrically, I think there's a lot more. To be honest, a lot of the early lyrics were somewhat more surreal in places, so I didn't print them. But with *Songs of Love and Hate* the lyrics are very, very real, and I actually printed them. Whereas say, for example, *Streetcleaner* dealt with more of the fantasy elements. With so much stress at the time, we were dealing more with the imagination of the serial killer and how that mind works, which wasn't very fashionable

at the time. We don't do that anymore because we did it with *Streetcleaner*, and it became such a popular subject. There's no point in doing it anymore. We deal a lot more with real issues these days, not in any protest or dogmatic fashion, but in reality of existence.

**I remember when you were touring with Skinny Puppy, there was a lot of hype about Godflesh in the "industrial / post-industrial" area. Being on Earache, how did you feel about this at the time?**

The Skinny Puppy thing, to be honest, was one of the best tours we've done in America. It was a really good, healthy tour and it made a lot of sense. The last tour we did with Danzig made less sense. We recognize that we are a hard job; we could be anything. We can float anywhere between being heavy and metallic and being whatever people consider industrial. With the whole initial Earache movement that we were lumped in with, we didn't have much in common with the other bands besides the fact that we knew them personally. There's not much likeness between Godflesh and Morbid Angel. Those bands are whole heartedly metal bands. But with Godflesh, we don't come from any particular area.

**We just take music and abuse it.**

That's the way we look at heavy metal. The initial goal was to take it to its grossest level,

make it as heavy as possible and then strip it and make it as minimal as possible. We wanted to strip away all the bullshit, all the flower, all the guitar solos, and anything pretty about heavy metal, and reduce it to its base level. The only ambition with the first Godflesh album was to make it sound like you were playing a record at the wrong speed. But we had to get passed that by the time we made the first record and say, "Okay, we've done that. Let's get serious with this now." But it's hard, we don't even know

**To us, that's the attractive thing about making this music. It's confusing. We get off on that.**

**So, is this the same state of mind you took on your side project Techno Animal?**

All the people I work with share a similar thinking in common. Not only do we not know where to put the music, but we don't know where to put ourselves. I think it's a feeling of displacement, socially. We just don't know where we're at, let alone where our music is at. You just feel so crushed and overloaded with everything out there, and you're tripping in it all the time. We put ourselves in our music...this confusion and the feeling of displacement. So everything we do is such a mix mash of many things. What have you heard by Techno Animal anyway?

I've heard the CD on *Pathological*, and the track you did for the *Body* compilation for the *TOTAL* release. Oh... got that? Okay.

**Yeah, it reminds me of early Godflesh, but without the extremity of guitars.**

That's funny, because that stuff that you've heard is years old, and Techno Animal has made an awful lot of stuff since. We've just got a new EP coming out this week, and it's vastly different to that stuff. It's similar in mood, and it's got the same psychedelia. It's all beats-slow dancey pop beats. It's groovy and funky, but not like regular dance music because what's layered on top of the beats is really psychedelic. It's a more extreme mix mash than the earlier stuff you're referring to.

**It's kind of strange to see both you moving toward this direction as well as Mick Harris of Scorn, another early member of Napalm Death. You both are taking music to a different level in generally the same genre. How do you feel about that?**

Yeah, Mick and I come from not only the same musical areas, but also the same living area as well. And besides that, we were in Napalm Death at exactly the same time. I was on the very first Scorn album. Now, Mick Harris is just Scorn. All these people work with each other and know each other in this business. We end up



making vaguely similar music, very vaguely, but hitting the same points. Probably because we share, not the same ideas, but the same musical interests and tastes. Or conceptually, they're quite similar. Like the new Scorn album and the new Techno Animal album, they're vaguely different, but have the same basic concept. If you listened to them, they're really not that similar at all, but conceptually they are.

#### Conceptually?

Yeah...as is we're both using fucked up hip hop beats and layering psychedelic noise on top. But they are different. Mick's work is very dry and minimal, whereas the new Techno Animal isn't dry or minimal, but more maximum and it's completely live sounding. It's also very speedy.

What label is putting out Techno Animal?

We're dealing with the best techno label in Germany called Mill Plateau. The main part of their name was Force Beat. We've become

involved with that scene. Which is funny because

**We jump from scene to scene without having any particular sway.**

That's a good thing.

Yeah, that's the way we are anyway. We'll have some Techno Animal interview in a techno magazine and we'll tell them to check out Godflesh and they'll be like, "who?" Which again is the whole displacement thing. I mean, we really didn't

come from anything. The only whole hearted thing I was a part of when I was a kid was punk rock. I was a punk. And after that I've just become much more of an alien.

So both Godflesh and Techno Animal have evolved quite a bit.

Yeah.

And now, it seems like your other side project Final is starting to evolve as well. Tell me a little bit about Final.

Oh, have you heard that stuff?

Of course! I do a noise program, so I'm more into Final.

Oh, that's superb. That's cool. Okay, which Final stuff do you know?

I have all the tracks done for Manifold Records, Final 1 + 2 on Sentrax and the D.O.R. Water compilation. All right!

So tell me about Final.

The funny story with Final is that it's basically the first music that I've ever made. I was playing three chords and shouting on top, which didn't get me anywhere, because it was shit. But getting heavily into punk rock is how I got into Throbbing Gristle, and that's how I got into this side of music. My parents were dope smoking hippies. So I was brought up with their music (early Jimi Hendrix and early Pink Floyd), which I'm grateful for. But what they really got me into was a German band

called CAN. That was really important because it made me appreciate that whole mood. Because CAN to me is very cultural and quite German. That got me into other things like Kraftwerk, and now I'm totally obsessed with German music.

Throbbing Gristle was a pure accident. I came across a Throbbing Gristle interview in a zine. I was about 13, and the interview and the imagery really fascinated me. So I tracked down one of their albums. I hung out and met some other people in the Throbbing Gristle section of the record shop. This is how Final was born. So at about 13-14, I started a tape label and put out Final tapes. There were all these underground noise labels.

**Back then, Final was not textural like it is now. It was pure noise, which was what I was interested in initially bombarding people with total walls of noise.** That went

on for a while until I picked up guitar again, and entered into Napalm Death. And then I come back to Final again! So on Final 1 on Sentrax, there is that 23 minute track of 50 edits of old Final tapes. I thought it was really exciting to re-initiate a project that was one of the first things I ever did.

So did you take the ideas revolving around Final into Godflesh?

Yeah, if I didn't do Final, or heard Throbbing

Gristle or CAN, there may not have been a Godflesh. I wouldn't have had the drive or idea. For me, music is just a combination of elements. I sort of learned from day one, that there aren't such things as categories. I just learned that there was music and that was it.

So when was the actual rebirth of Final?

The actual rebirth of Final was early 92, and the last time I made music with Final prior to the rebirth was 1986. So that's about six years not making any Final, which is mental. But I was doing so many other things.

So you have done work as Godflesh, Techno Animal and Final. And you have gained success and respect in all those genres. And Mick Harris of Scorn and Lull has done the same. It's rare to see artists from a band break up and then veer off into such similar directions.

Exactly.

Is this just some strange coincidence?

I don't know, we must just like the same fucking music. X

GODFLESH RELEASES AVAILABLE ON EARACHE INCLUDE *Songs of Love and Hate*, *Selfless*, *Merciless EP*, *Pure*, *Slavestate*, *Streetcleaner*, AND THE SELF TITLED *Godflesh*.

FINAL 2 IS NOW AVAILABLE ON SENTRAX, DISTRIBUTED IN THE US BY RAWKUS.



# ERIC DINYER



**“A creative life is fraught with dead ends, numerous mind numbing frustrations, thoughts of insecurity and suicide, as well as some of the best epiphanies this side of a religious experience.”**

LOST SOULS, TRAPPED SPIRITS, AND TORTURED TEXTURES BLEND TOGETHER IN THE ARTWORK OF ERIC DINYER. RARELY HAS AN ARTIST BEEN ABLE TO CAPTURE SUCH A UNIQUE AND GUT WRENCHING VISION FROM HEAD TO HAND AND INTO TECHNOLOGY. AND DON'T THINK THAT YOU HAVE TO PLAY THE STARVING ARTIST TO BE TRUE TO YOUR INNERMOST DEMONS. DINYER'S SUCCESSFUL AND EXPANDING CAREER INCLUDES COMMISSIONED WORK BY TIME WARNER BOOKS, TVT/WAX TRAX! (INCLUDING THE BLACK BOX AND CHAINSUCK RELEASES), AND MAGAZINES SUCH AS NEWSWEEK, RAY GUN, AND PSYCHOLOGY TODAY. IF THAT ISN'T ENOUGH, THE PROLIFIC DINYER HAS AMBITIOUS PLANS OF HIS OWN FOR 1997: A PRINT AND MULTIMEDIA PROJECT ENTITLED *LUMINARIA* AND THE BIRTH OF DREAMLESS STUDIOS.

**Was your education influential in shaping your creative process and the emotions expressed in your work?**

I had a wonderful undergraduate education at Washington University in St. Louis, MO. I had an incredible art history professor, Norris K. Smith, who absolutely made me fall in love with the meaning and making of images. This may sound odd, but one of my favorite artists is Rembrandt. Professor Smith would speak so beautifully and philosophically about Rembrandt's work, that his words still resonate with me today. Very few artists, in my opinion, were able to suggest such a rich and complicated inner life as Rembrandt. If you study his self portraits in sequence you can sense his soul. They're extraordinary...they're embed with the all transient substances of life and death. This certainly influenced my emotive approach to making images (as well as some things that occurred in my family while I was growing up). Not to sound pretentious, but on my best days I try to aspire toward that elusive, spiritual quality that moved me so deeply in Rembrandt's work. It has become part of my artistic quest.

**I've noticed that in all your work you use the human form in a very sculptural or elusive manner, yet always in a gritty or distorted way. What's the relationship and development of these forms or "characters" as it relates to their environment?**

I've been reading a lot of the Austro-German poet, Rainer Maria Rilke, in the last six months. I picked up a volume of his collected works one lonely rainy day when I was in San Francisco. I find Rilke's work so powerfully moving. His work entitled the "Duino Elegies" characterizes death as a transformation of life into an invisible inner reality that, together with life, forms a unified whole. I love this concept and would like to believe that this is how I've unconsciously tried to use the human form in my work. I always imagine that the "people" in my images are caught somewhere between life and death, in that millisecond when the soul leaves the body...when they're neither flesh nor spirit.

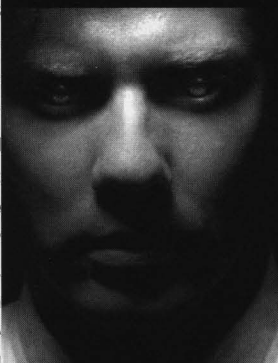
**How do you think your emotional and darker atmosphered artwork is accepted by commissioned clients vs. the art community? Is there a way to have a successful balance between the two?**

Fortunately, I have more commissioned work than I know what to do with. I've never pursued the gallery world, nor has it pursued me. I've been in gallery shows, but I prefer working in print and electronic media because you reach more people. For example, Book of the Month Club is distributed to about a million people. It's unlikely that a million people would see my work in a gallery. Furthermore, I've never suffered from the classic "fine artist" vs. "commercial artist" syndrome. Call me whatever you like, it doesn't really matter, because I have enormous creative freedom and enjoy what I do.

**I have seen your work credited as "photography" and as "illustration." Do you think that your work falls more into one category or the other? I have also seen some black and white beach photos that are very different from your more**



ERIC DINYER ARTIST - LUMINARIA - DREAMLESS INTERVIEW BY RODENT







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visible

work.

I'm not a big fan of classification. I find it limiting because it usually ends up having more to do with marketing and our obsession with having to label things. I think some of my images certainly have a more illustrative feel than others. I feel most of it falls somewhere between photography and illustration, because I started my career as an illustrator and began experimenting with photography when I got bored with painting. I've been trying to shoot more direct photography, like the beach photos which were originally done for David Carson when he was doing Beach Culture magazine, because I find it difficult. It really forces you to think about your point of view and look at the world with a heightened sense of wonder and irony. I'm an enormous fan of photographers like Sabastio Salgado, Robert Frank, Ralph Gibson, and Diane Arbus. They're all brilliant and see the world in a unique way, which is a very, very hard thing to do.

**Do you think that you have a definite or definable "style"?**

I'm not sure. I think, more importantly, I have a point of view which manifests itself within a style. I spent years being totally lost and frustrated, searching for a way of working that felt natural and good. By good, I mean enjoying my creative work process. I painted for years and always kind of hated it. You know, dreaded getting up in the morning and doing assignments. I think an artist's style or look...two words which I hate with all my heart...should develop as a result of years of struggling with different media until you find something that allows you to articulate your vision...assuming you have one...and should feel natural like breathing. I don't think Van Gogh got up in the morning and said, "Today is the day that I'm going to find my style." Ultimately, it's much deeper than that. I think your style finds you...if you're lucky and you work your ass off.

**I think the use of "style" is an easy way of thinking for those who lack the understanding of developing a creative process.**

After having taught for a couple years, I became distressed because students were always talking about finding their style, so they can walk out of school and "have a look" which will enable them to get work. I have always found that rather short sighted. It's rare for someone in a four year art program to find themselves that quickly. It happens, but it's the exception rather than the rule. It's the quick fix mentality and normally what they're doing is ripping someone off and thinking it's their own style. One of the problems with defining yourself too soon is, like acting, you get stereotyped, so you better be damn sure you enjoy your method of working otherwise you'll spend your creative life in complete misery.

**Tell me about Luminaria. How did the project begin?**

Luminaria is a book that will include a CD ROM with animation and musical interpretations of the printed content. The book deals with the basic premise that our dream state is more real than our waking state. The book will feel like it's a piece of forgotten information that isn't completely discernible. The abstruse knowledge it reveals lets the reader draw his or her own conclusions about that forgotten information. I've wanted to do a book for a long time, primarily because it's less ephemeral than most of the print media that I work in. I saw this interesting movie entitled *Prosperos Books* which was based on Shakespeare's *The Tempest*. This film preceded the interactive age, but the director visually anticipated it by several years with his innovative use of title sequences and imagery. It also has these fantastic painterly animations. So this was where I appropriated the basic idea of doing the interactive treatment of the content for L u m i n a r i a .

**Who else involved with Luminaria and how has it's scope grown?**

The overall book idea congealed when I received a letter from poet/lucid dreamer Kristin Burkart who had seen my work in some publication and wrote to tell me that she thought her written words echoed my visuals. So she emailed me some of her poems and I loved them...then we decided to do a book. Originally Carlos Segura was going to design it and later backed out due to scheduling conflicts. That's when David DeCheser stepped in bursting with energy and ready to go. David has multiple skills and talents as a designer, webmaster, programmer, etc. So he has been a great addition to my overall vision of the project. I contacted Marydee Reynolds, the singer for Boston based band Chainsuck, and asked her if she'd musically interpret some of Kristin's poems. She agreed and is handling the music portion of the CD ROM along with her producer Lamar Lowder.

**And what do you hope to achieve with it?**

*Luminaria* is a total hyper media package. Our goal is to produce an engaging cross media experience that isn't necessarily finite. The CD ROM will be extended so you can play it on your computer and/or your regular CD player. We also have a website which David and I will be further developing over the next year which will include plugins that you can download to change the content on the CD ROM. We have a publisher and plan to have the book out in stores by Christmas.

**I've seen the Dreamless website and I am curious to learn more about it. What is the working relationship and premise of the studio?**

Dreamless Studios is a multimedia company that I began with David DeCheser late last year. We essentially decided to pool the talents and resources of colleagues and friends with an array of expertise in programming, film, electronic imaging, music, 3D animation, etc. The idea was to virtually assemble a group of outstanding individuals (none of us live in the same town), not art direct them to death, and subcontract on a per project basis. These are people who all artistically connect with one another on a basic level. There's very little overhead because Dreamless Studios really only exists on the web. We all work extremely well together and share the same raw drive for creating art in uncharted areas using new media tools. David and I are the primary contacts for this project. David works full time as a creative director at Tekconnect, an internet service provider; so we're within arm's reach of all the latest internet and multimedia technology.

**What type of work will you be producing?**

We are producing *Luminaria* as a Dreamless Studios project and have just completed an interactive promotion which will be included on the Alternative Pick film and video CD ROM released in March. We just got a small interactive project from Hallmark cards, (believe it or not!) and a major skiwear company is interested in having us do an interactive project for them. So while Dreamless is still very young, we're all very excited to see what 1997 will bring. ㄥ

artist been able to capture such a unique and gut wrenching vision from our inner most demons. Dinyer's successful and expanding career includes and magazines such as Newsweek, Ray Gun, and Psychology Today. If



We are producing *Luminaria* as a Dreamless Studios

being released in March 97. We just got a small

project for them. So while Dreamless is still very young,

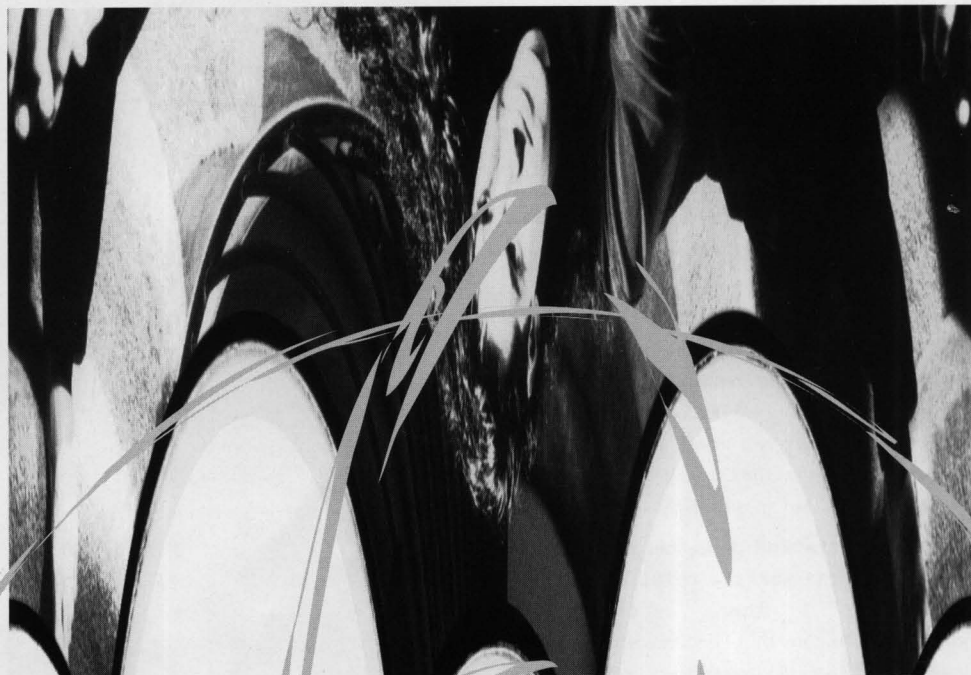
Eric Dinyer's artwork and project

Portfolio

*Luminaria*:

Dreamless





SCULPTING HIS OWN BREED OF RECORD LABEL AND DISTRIBUTION, SAM ROSENTHAL'S MUSICAL DESIRES HAVE SHIFTED AND MATURED OVER THE PAST FOURTEEN YEARS. THE LATEST ALBUM AND MINIMAL KEYBOARDS ARE BLENDED INTO FULL COMPOSITIONS OF ELEGANCE AND MELANCHOLY. ON A CONTINUOUS DRIVE OF CREATION AND DETERMINATION, THE LEADER OF THE

*black tape for a blue*



SAM ROSENTHAL  
BLACK TAPE FOR A BLUE GIRL - PROJEKT - DARKWAVE  
INTERVIEW BY OCTAVIA

PROJECT EMPIRE SPEAKS ABOUT HIS MUSIC, THE RECORD BUSINESS,

el girl

**How is *Remnants of a Deeper Purity* different from your previous releases?**

Musically it's different because it has a more minimalist approach...like composers such as Gavin Bryars or Steve Reich. It involved a lot of drones and repetitious backgrounds upon which the vocalists or string instruments worked. It's more unified than the other records. Which is also due to the fact that it's the same five members on all the songs, as opposed to the long list of members I've had in the past.

**Have these members worked on other releases with you?**

Yeah. Oscar has been singing since the first album, *The Rope*, ten

AND SERENE BLACK TAPE FOR A BLUE GIRL RELEASE. THE MALE AND FEMALE VOCALS, STRINGED INSTRUMENTS, AND GIVES US A GLIMPSE INTO DECISIONS THAT HAVE CHANGED HIS LIFE.

years ago. Lucian was on *Lush Garden*. Vicki was the violin player on *Chaos of Desire*. The only person who's new to the band is Mera, the cello player.

**That's interesting, because I really liked the cello and the violins. You have a lot more strings on this release.**

It's something that's been present on all the records, but it's never been that I could have string players on just about every song. Vicki and Mera are good at improvising. Vicki came to town to do two or three songs and ended up on five or six.

**How did you meet the members?**

Vicki played violin for a musician friend of mine in Miami named Flap. I liked her work, so I asked her to be on *Chaos of Desire*. I actually met Mera at a Lycia show when I was doing their sound.

**How did the record come together? Were you more of an art director for the whole sound?**

Yeah, definitely. That's the way it worked. I know what each person's talents are and which songs would work for them. With the strings I would say, "Right here I need something." I'd shape out ideas, but there was more improvisation in the parts of Vicki and Mera than with the vocal parts.

**The lyrics are all yours?**

Yeah, the lyrics and a majority of the melody. ➡



**You mentioned that this release was more minimalistic. How did it compare in recording to your previous work?**

There's a lot less going on in each song on this album. The previous albums were more dense. "Pandora's Box" or the "Broken Glass" were really complex with twenty-four tracks on the mixing board. A lot of songs on the new album are only two tracks for the keyboard. If you create the right mood, it doesn't need much. "Again, to Drift" is mainly a piano track with one string on top, but it creates the mood.

**Would you describe the music as ethereal?**

Perhaps, but I think it's a bit darker than what people expect from ethereal.

**What is the general premise behind Black Tape for a Blue Girl?**

It's always been to try and explain what I'm feeling at the moment. Overall, it deals with the emotions from interacting with people.

**What emotions did you explore with Remnants?**

I've noticed that each album is about rebirth, different stages along the way. This one was, in some ways, a ten year reflection about my thoughts over that time...how certain things stayed the same...how there's a certain core that I'm looking for. This one is remembering what it was that I was looking for, and once again looking for whatever that elusive thing is.

**So you can "Redefine Pure Faith."**

Yeah. That's the idea for it. There is something very pure...a simple desire of being in a situation where you are respected and treated the way you would want. I thought I had entered that situation. Then four years down the line, I realized that this wasn't anything like it was supposed to be. Usually, you get in a situation, and it's easier to keep explaining why this is it than to suddenly say, "This isn't working at all." It's a lot harder to start over. That's what happened between the *Lush Garden* and this one. I wanted the sound at the beginning to make it like you could cross-fade out of the *Lush Garden* into this one, cover the gap of three years and continue the story. I'm also working on a video that incorporates the cover of the *Lush Garden* as a starting off point for the songs on the new album.

**Black Tape releases span ten years. It seems like a long time to keep the creative spark going.**

Because I run Projekt and get so busy with that, I'm completely removed from working on music. There might be a two year period where I don't do any music at all, and I get really frustrated and want to do it again. So it keeps me desiring to work on it. If I was on tour all the time, I'd get burnt out and want to go fishing. In the beginning when I was at school, I'd work on videos for a half year then go back to music. It's always been back and forth like that.

**You mentioned that you worked on videos and you run Projekt, but what do you like to do when you can just hang out and relax?**

If I had more free time I'd be reading more. I like to read biographies. The most recent things I've read are *Marcel Duchamp*, *Desi Arnez*, *Ananís Nin*, *Charlie Chaplin's Second Wife*, and *Planet of the Apes*. I've been on a quest to find all the *Planet*

of the *Apes* books. I've got four of the five of them.

**I enjoy sci-fi books, but I've never read any of the Planet of the Apes series.**

I've had the first book since I was a kid, because the guy who wrote it is actually a well known

writer. The other ones are just hack knock-offs from the movies.

**What type of music do you like to listen to?**

The majority of what I listen to is the dark ambient stuff like Steve Roach or O Yuki Conjugate.

**What direction do you think the music on your label headed?**

The label gets more schizophrenic over time as the bands go off into their own direction. I can't say with any one thing what's going to happen with it. Love Spirals Downwards' music is getting sparser and less what you would call "ethereal." It's more melodic, but it's more direct than they used to be. Lycia is getting more ambient. *Cold* is more of one sound throughout the whole album. *Burning Circle* was more song-like. But then Mike said the next one they do will probably be more like that. He kind of goes back and forth. I think I go back and forth as well. *Mesmerized*, *Chaos of Desire*, and *Remnants* are darker and less song-like albums.

**I like those ones more.**

I think I do too, actually. It just works out better. Those are the ones that flowed together like one long piece. *Rope*, *Ashes*, and *Lush Garden* are more individual songs.

**How did Projekt begin?**

It began in 83. I was making a fanzine back in Florida, and I decided to put together a cassette of the bands I was writing about. Some of them were the Gary Numan-Flock of Seagull like bands...the new romantic kind of sound. I had bought a cheap keyboard, so I was doodling. In the first three years I put out nine of my own cassettes. There was no grandiose plan. The genre wasn't what it is now.

**Did you begin Projekt to release your own music?**

That was the major focus of it. It was what was called the "home taper" scene. There used to be a magazine called *OP* that was dedicated to that.

It was a lot of electronic music. There was a band called The Night Crawlers from New Jersey who probably put out twenty tapes, and no one's ever heard of them.

**Projekt is known for its mail order catalogs. Why can I relate to that.**

**did you go that route instead of hooking up with someone else's distribution?**

It was pretty underground. No one would distribute cassettes back then, and there was no other way to sell them except to do it yourself. When I put out the first record, I wasn't patient enough to send the tape around and have it rejected. I was just going to put out the LP myself and not worry about it. *The Rope* was the same. I remember sending it to distributors, and their response was, "Well, you know it's a little too quiet." When *Mesmerized* came out, one distributor said, "If the vocals began earlier on this one, I think it would sell better." Thanks for your artistic input, buddy! I never was willing to submit to anyone else's opinion about it. That was why I started Projekt. I try to leave it that way for the people involved. I don't tell them what to do.

**Did you ever envision that you would be where you are now?**

No. I was a journalism major at the time, so I figured I'd be working at some newspaper.

**Projekt always has such beautiful and elaborate CD inserts, postcards, and collateral that are costly to produce. Has that been worth it? Has it become part of the Projekt identity?**

Yeah. The label comes across with an image of we make cool looking stuff. I just like designing things.

**Do you do most of the design?**

Yeah. I do the majority of the design. I look at it like people are going to hang that up or hand it to their friends, and its going to be around for a while. I just hate it when I see cheap shit from labels.

**I think it's good because Projekt has carved a niche into the music world, and you know what to expect...that you'll have this level of quality.**

The CDs hopefully will be around for a really long time.

**You plan on doing this for a while?**

Oh yeah. I would like to have it so I do less and less of the day to day annoying work, and more of the fun stuff like designing and planning. Either way we'll be around for a while. Projekt's at release number seventy-one and it's kind of scary. It's a lot. The Relic label has about ten or twelve more.

**So what is Relic and how does it relate to Projekt?**

Relic is primarily for re-issues of out of print stuff from people I consider are important in the genre, but maybe have been overlooked. The two main artists are Attrition and Vidna Obmana. There's one from Controlled Bleeding and Steve Roach. This year we'll be putting out the old Area records.

**They were on C'est la Mort?**

Yeah. They were actually on their own label before that. Lynn and Henry are The Moon Seven Times now, and Steve stopped doing music.

**Why the move from Los Angeles to Chicago?**

It was an opportunity to start over again. It's like the rebirth I was talking about. I can go somewhere new and start over without having to worry about past people. It's a fresh place.

also like Chicago because it feels like a city, as opposed to LA which is like a big suburb. For some reason I was trying to decide between New York and Chicago, because I liked them both. Some unknown intuition said move to Chicago, because you'll meet somebody important. And then I moved here and I met Lisa, who I've been with since. So I met somebody.

**What's the scene like out there?**

It is definitely smaller than LA, but everyone here is a lot friendlier. There's a certain LA look that the people here don't have. Here the look is a little more renaissance and LA's a little more bondage. You can bump into people you know on the street or in the train. In LA everyone lives forty-five minutes away.

**What else have you learned from your move?**

It's always good to start over again. It's good to make a break and think about things. Either get back to who you thought you were or who you want to pretend you are. If you want to pretend to be someone, you might become that person.

**Is that a good thing?**

Well, yeah. If you want to be like The Cure and you say it and act like it in a new place, people will think you are The Cure. When I moved out to California I left everyone. I knew nobody. For a lot of people when you're twenty it's good to get away from your family. You don't hate them, but you just need to be away from that. Moving away for me meant leaving relationships that were long term and the equivalent of being married. You were committed...you were in it, but it didn't work. Those breaks are really good. A lot of people are afraid to move. I was happy when I moved from Florida. Everything I owned fit in my Bug, and I drove away. I look at it that you're only going to live seventy years...don't get stuck in one spot all your life.

**Or something that you shouldn't be stuck in.**

Yeah. Every time I break up I find something better. ✕

BLACK TAPE FOR A BLUE GIRL HAS SEVEN RELEASES AVAILABLE ON PROJEKT: *REMNANTS OF A DEEPER PURITY*, *THE FIRST PAIN TO LINGER*, *THIS LUSH GARDEN WITHIN*, *A CHAOS OF DESIRE*, *ASHES IN THE BRITTLE AIR*, *MESMERIZED BY THE SIRENS*, AND *THE ROPE*.





EILEEN BOWE · MICHAEL GOUGIS · DICHRÖIC MIRROR · ARTICLE BY OCTAVIA

# *dichroic mirror*



The hauntingly beautiful sounds of Dichroic Mirror are fueled by the song writing duo of Eileen Bowe and Michael Gougis. Together they create gothic rock music that is enhanced by ten years of song writing experience and a dedicated creative passion. Working hard at perfecting their art, Dichroic Mirror have definitely achieved success with their most recent release, *Nocturnal Garden*. It is a polished and moving exploration into sorrow and loneliness.

In the past, Eileen has been a part of many different bands, most having brief lives. The first group that had potential was Hidden Colors. "It actually had live drums, and it was more alternative rock," comments Eileen. During that time, she did a video show called *The Alternative* on Long Beach cable. Her partner booked Twist of Fate, the band Michael was in, to perform. "I narrowly escaped Twist of Fate with my life," says Michael. "The music was great. It was a wonderful band if you weren't a member of it." When Michael left Twist of Fate, Eileen convinced him to join Hidden Colors.

"As we wrote and progressed, things were clicking between us and no one else," says Eileen. The drummer, who is now in Babylonian Tiles, was very talented, "but his ideas of songs were not the same as ours." Following the practical path of many bands, Eileen exclaims, "So we got a drum machine and a Tascam 4-track...and damn it, we were going out on our own!" Their first project as Dichroic Mirror was an experimental music video.

Eileen continues to work in the visual field, producing programs for the public access channel in Long Beach. Perhaps it's not surprising that their name, Dichroic Mirror, was derived from Eileen's technical background. "It's a prism inside of a camera lens. It separates white light into its component elements," explains Eileen.

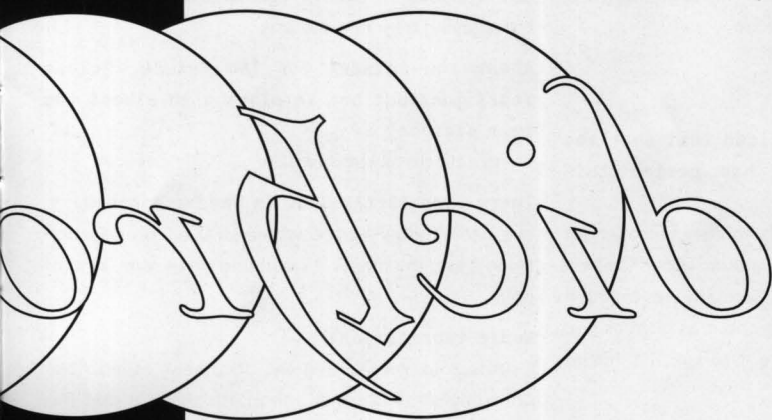
Eileen has also recently become an official member of Stone 588, playing keyboards and bass. Michael compliments fellow guitarist Dave Rhine of Stone 588 by saying, "He is one of the finest guitarists I've ever heard." Stone 588's singer, Terri Kennedy, is also the owner of Ipso Facto, an eclectic fashion and music store. The two bands have been long-time friends sharing similar attitudes and inspirations, but Dichroic Mirror tends to write long developed songs, while Stone 588 is known for their brevity.

After joining Dichroic Mirror, Michael moved to Chicago to be a writer for the Associated Press. "For a Southern Californian boy, the first couple of years were fun. The

fourth year was just cold. It was real hard when I was there, because I was on call seven days a week, twenty-four hours a day...so you never knew what your schedule was going to be," he laments. Michael was still able to collaborate with Eileen by mailing tapes back and forth, but it just wasn't enough. "That was the hardest thing when I left here in 1990. Family...sure no problem. Job, friends...not a problem. But geeze...I can't be musician!" When he quit his job and moved back to California in 94, he was full of inspiration and creative energy. "We've been in a song-writing spree since then," he says.

Michael and Eileen collaborate amazingly well. Michael believes, "It's what we do best." They have been working together for so long that they completely trust each other's criticisms and critiques. "As an artist, you never know yourself if it's really good. You're so completely wracked with insecurities. I'm very fortunate that Eileen does that for me...and vice versa. Whenever she comes up with something, I'm sitting here thinking...why didn't I come up with that? Of course that goes there!" They value their working relationship, and Eileen asserts that, "A little respect for each other in a band goes a long way."

The pair understand that their music is not going to appeal to everyone. However, they do know that there is a growing audience that appreciates their work. They perform live on a semi-regular basis at clubs or smaller venues in Southern California. "We just played a coffee house in Pomona," says Michael. "It was small, but it was nice because the place was ours...and people were there because they liked what we did. It had been a long day, and I was going to cut the set a bit short. I looked up, and no one had left. Forty-five minutes into it, and they were eating it up. That felt really good."



Dichroic Mirror are accepted by the gothic community because of their tasteful and romantic portrayal of the melancholia of life. For Michael and Eileen their music is about self expression, not simply a fashion trend. "Our lyrics are darker in nature than most 'normal' people want to hear," says Eileen. "We used to say we're not just a gothic band, but I've stopped saying that. What's the point, since that's where we get the best response." Michael adds, "Any artist seeks out an audience that's receptive to his or her message. It's not easy music to listen to or easy music to understand. When we do it right, hopefully we are talking to people on a fairly deep level...much deeper than anything you hear on the radio when you're driving in your car."

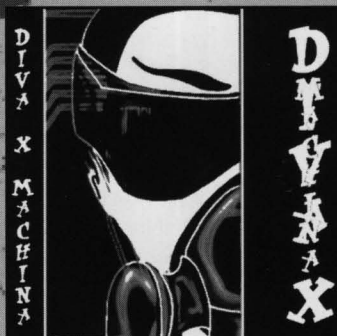
Dichroic Mirror have found the internet an effective place to contact an audience who would otherwise be inaccessible. They appreciate the power of the electronic age, because as Michael explains, "If we have three fans here in the Southland, nobody would ever hear us...we're going nowhere. If we can get three fans in each of the fifty states and three in each of the Canadian provinces, that gives us enough support to continue doing what we love to do...which is write new music."

Eileen and Michael made a trip to Boston last year for the Convergence gathering which featured bands, vendors, and entertaining events. "It was great!" exclaims Eileen. "The scene was thriving, the audience was open to new bands, and the people were exceptionally friendly." The most memorable Convergence experience for Dichroic Mirror was the graveyard tour. Over a hundred people, dressed in black, created quite a spectacle as they walked down the street and hopped on the subway to the graveyard. "It was hilarious!" chuckles Eileen. "It was a great graveyard...we didn't even scratch the surface." Michael recalls, "The caretaker came running out with the Rules of Behavior." Eileen noted that some of the rules were: no loud talking, no sitting on the grass, and NO SKIING! "Where are we going to ski today? Oh, the graveyard!" Michael kidded. "It's amazing the things you have to tell people not to do!"

Michael and Eileen's sense of humor, maturity, and commitment to their music make them one of the freshest and most satisfying bands in the Los Angeles area. Dichroic Mirror's two CD releases, *Nocturnal Garden* and *Silence is Foo*, are available from Mesmeric Records. ✕



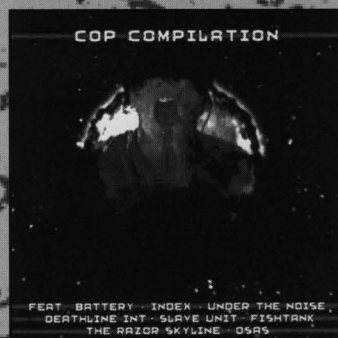
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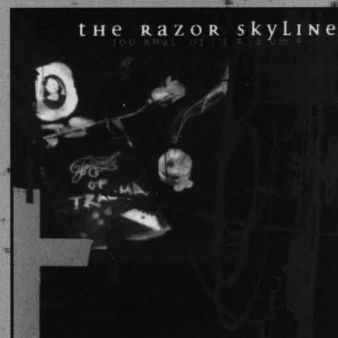
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MELBOURNE, AUSTRALIA RESIDENT DAVID

THRUSSELL IS THE MASTERMIND COORDINATING THE COMPLEX AND EVER CYNICAL PROJECT KNOWN AS SNOG. I SPOKE WITH THE PRESIDENT OF THE INTERNATIONAL MIND CORPORATION ABOUT THE PAST, PRESENT, AND THE FUTURE OF BOTH SNOG AND HIS SOLO PROJECT, BLACK LUNG.

**What is The International Mind Corporation?**

It's a little front organization. We have to keep the FBI busy.

**Did you have some problems getting into the US with your passport?**

Oh, the FBI. They follow me around the world taking photos. Just like the X-Files!

**It's all a conspiracy.**

No. It's a lot more mundane than that. I was in Europe the last three months doing a Black Lung tour. It was pretty good fun. I was scheduled to do interviews for this SNOG release, and I rang up the US embassy in Holland. I said, "I'm Australian, and I want to go The States." They said, "It's a lot better for us if you get a visa in Australia." "Well, that's a bit unhelpful since I'm in Holland!" So I had to come to the US from Australia.

**Will Black Lung be touring the US?**

It's possible. I had a really good time in Europe. Sometimes people really have to persuade me to do tours.



**Did you headline?**

Mostly headline. I played a gig with Hawkwind in Holland.

**So you're here in the US to promote *The Future*?**

Yes.

**Have you had a hard time finding a label?**

Well, *The Future* came out late 1995 in Australia. This was right in the middle of the time we were leaving Machinery Records. We're pretty much sick of them.

**They did a re-release of *Lies, Inc.* with a different track listing.**

Yeah, without my permission. They were hopeless. They were doing everything wrong. With the first Black Lung album they released in Europe...

***Silent Weapons for Silent Wars?***

Well, it was meant to be called *Silent Weapons for*

*Quiet Wars*, but they got the title wrong. They put all the tracks in the wrong order, and completely changed all my artwork. The Australian release has everything right. They just kept messing everything up. Quite a few SNOG singles got a good reception in the US in the dance charts and clubs, and they never followed up on it properly. They were just stuck in this EBM timewarp, which I never felt SNOG belonged in.

**Where does SNOG belong?**

Maybe we don't belong.

**Maybe you don't. I've noticed that over the last couple years SNOG has gotten less accessible.**

I think you're probably right. It hasn't been a conscious decision. When the second album *Dear Valued Customer* came out, our label in Germany was calling it "the black album," because it's about as grim as you can get. I guess if you compare it to *Lies*, it's not as playful.

**And now with, *The Future*, there are less lyrics and it's now much more like Black Lung musically.**

At this stage we're just starting on our new SNOG album. I've written a whole stack of lyrics, and it's sounding

like Johnny Cash meets the Aphex Twin.

**I look forward to that. What bands are you listening to?**

The new Laibach and Haujobb albums are quite good. I always listen to a bit of Cabaret Voltaire.

One thing I've been listening to is Leo Anaboldi. He's an Italian guy who does spooky weird techno stuff on Reflex records in the UK. He's from a 70's prog rock band called Goblin. He used to do the soundtracks for Italian horror movies. I'm a big fan of spaghetti western

soundtracks and dark country music. I hear there's a new Johnny Cash album, so I'm really keen to hear that. I go through these phases where I have a kick on one particular artist. This month it's Lee Hazelwood, who used to do a lot of music with Sinatra in the 60's. His albums are dark psychedelic country pop. A bit like a 60's version of the Swans. I'm a huge fan of the Swans. I'm enjoying their new album.

**About the artwork for *The Future*, Scloss Tegal just put out an album with almost the same picture.**

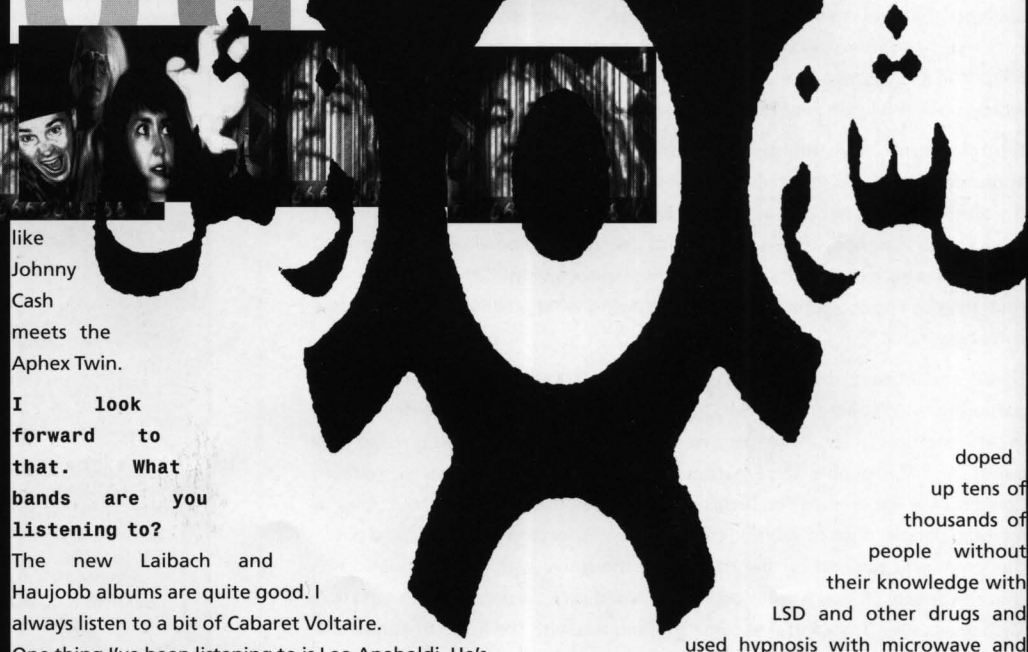
That's a bit cheeky of them!

**There were little UFOs in the background.**

I've been following the whole UFO alien abduction thing a lot, and I think it's building up to some kind of point.

**Media fabrication?**

I suspect so. I read a great document called "The Controllers" by Martin Cannon. His thesis is that this whole alien abduction thing is a new branch of mind control experimentation from the 60's and 70's that the CIA conducted. They



doped up tens of thousands of people without their knowledge with LSD and other drugs and used hypnosis with microwave and ultrasonic technology to test out how they can control and manipulate people's minds. It appears that the defense department, in 1969, had microwave technology that could insert emotions, experiences,

and thoughts into people's minds. We wouldn't know about this unless a certain amount of people died in these tests and their families sued. If you think you've been abducted or fiddled around in outer space, there's nothing you can do about it. You can mess around with people's heads, manipulate them, and see how they react to all sorts of horrifying situations and all sorts of weird stimuli. If you convince them that you're some little gray alien from another planet, they have no legal or other recourse. It's the one thesis that you never see the media discuss.

**That's true.**

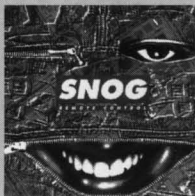
The reason why I picked that image for *The Future* was it was supposed to be an image or cast of one of these dead aliens, but it's been proven since to be an out and out fake. This is what I wanted for the album: an image which is so popular and part of mainstream media and is being pursued by the media, but has been proven to be a fake.

**So what's in the future after *The Future* for SNOG?**

There's a compilation album called *Remote Control*. It has all the previous SNOG singles on it and it's got about 10 tracks that have never been available, remixes and b-sides. It's all strong material, but for some reason or another it's never seen the light of day. We wanted to correct some of those mistakes that had been made in the past.

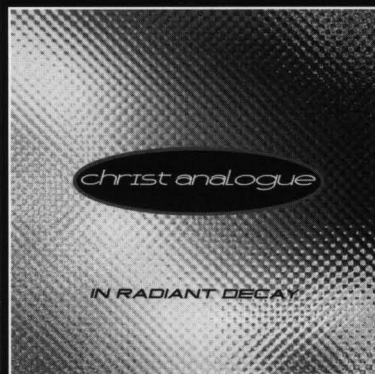
**Is that also going to be on Metropolis?**

Funny you should mention that, yeah. The Black Lung album I was touring off, *The Disinformation Plague*, will also be released domestically on Metropolis. ☿



**SNOG - *Remote Control* (Metropolis)**  
SNOG's first full-length release on Metropolis, *Remote Control*, is a collection of singles and remixes from 1991-95. All the remixes are surprisingly good. When coupled with the singles and two live tracks, *Remote Control* is the strongest full-length SNOG album yet. The only track noticeably missing from this collection is "Langley, Virginia." It certainly qualifies more as a single than "One Way Ticket to the Womb" which appears on this album in its original un-remixed form. The two live tracks, "The Dying Man" and a "Real Wise Yuppie/Born To Be Mild" combo song, are beautiful and melancholic numbers that sound amazingly un-electronic. These tracks go to show how versatile and talented David Thrussell and company truly are. If you only own one SNOG album, *Remote Control* should be it. - *Shade*

Buy something or we break a couple more of this Ewok's fingers.



**christ analogue**  
IN RADIANT DECAY CD

Swaying away from the bloated rock sound that a lot of Re-Con bands endorse, CHRIST ANALOGUE delivers a more electronic-driven mix. Wade's passionate throatwork isn't hampered by identity-crippling effects, while the songs pack enough dynamics to remain interesting from beginning to end. Their single for "Optima" features remixes by COLLIDE, DIE WARZAU, UNDER THE NOISE, and some non-LP tracks, as well.



**IRON LUNG CORP.**  
*Big Shiny Spears* CD

What happens when you mix ACUMEN with CLAY PEOPLE? You get synth-packed, metal-drenched mayhem, with the club-pleasing NITZER EBB cover medley of "Join in the Chant" and "Murderous."

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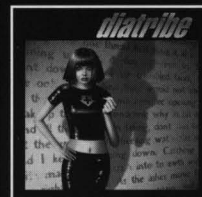


**CLAY PEOPLE**

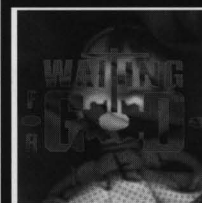
Stone-10 Stitches CD  
Strange Day CDS

A synth-fueled, guitar-heavy formula, with a lean toward breakbeats and pumped up programming. Produced by George Hagegeorge (UNDER THE NOISE). CDS includes their cover of "Jump Around" and remixes by SWAMP TERRORISTS, CHRIST ANALOGUE, DROWN.

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# REVIEWS

VARIOUS ARTISTS - *Reflections in the Looking Glass* (Cleopatra)

This is the best tribute album I've ever heard! It's certainly not due to the horrendous graphic design and color choice for the cover, or because I'm a Siouxsie freak, because I'm not. The reason this release is such a gem is because Cleopatra has gathered the best bands to conjure up their own spirit of the legendary Siouxsie and the Banshees. **Ex-Voto** turns "Monitor" into an upbeat electro goth song. **The Last Dance's** dark rock guitar and guest female vocals come across very well on "Cities in Dust." **The Shroud's** version of "Red Over White" embodies their ethereal gothic sound with soft vocals, ethnic drums, and clean guitars. Each with their own breed of electro ethereal: **Collide's** rendition of "Obsession" features persuasive whispering vocals, **Edera** beautifully covers "Last Beat of My Heart," and **Regenerator** brings a dance element to "Ornaments of Gold." **Corpus Delicti** adds a nice touch with their lead male vocals and a frenzied gothic rock interpretation of "Head Cut." **Sin**, a side project of **Numb**, crafts an amazing version of "Skin" that stands out as the most boundary breaking song on the compilation with its tortured female vocals and evil electronic power. "Night Shift" makes an appearance twice. First with **Switchblade Symphony's** characteristic vocals smoothed out over catchy keyboards, and then closing the disc with **Stone 588's** raw, almost punk-like guitars and drums with outstanding warbling vocals. Additional artists include **Inkubus Sukkubus**, **Mephisto Walz**, **Waiting for God**, and **Deep Red**. This disc belongs in the collection of every fan of modern gothic music. - Octavia

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### SUNSHINE BLIND - *Liquid* (Energy)

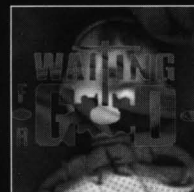
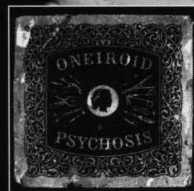
Everyone who has heard Sunshine Blind's debut CD, *Love the Sky to Death*, understands why I was so excited to hear their latest release. *Liquid* surpasses their reputation with 11 quality songs of intense passion, power, and spirituality. The dynamic trio have an amazing chemistry that lights up the music with life. Their powerful and emotional guitar and drum machine based songs combined with Caroline's melodic yet heartfelt vocals make them the premiere gothic rock band around. Several tracks also display their talent at seductively slower songs and two instrumentals break up the intensity to provide beautiful atmospheres. They also include a very cool cover of *Flock of Seagulls*' "I Ran." Anyone that isn't moved by Caroline's insightful lyrics and radiant singing must be made of stone. Imagine the power of the *Fields of the Nephilim*'s guitars and *The Sisters of Mercy*'s song structures all taken over by a 90's woman who knows what she wants and knows how to make you give it to her. Sunshine Blind will restore your belief in the creativity and power of today's music. (PS: Check out Issue #1 of *Outburn* for an interview and exclusive photos of Sunshine Blind) - Octavia

### PUNCTURE - *Immune* (MIA)

I have to admit, when I was first handed this disc for review I was overcome with premonitions of mediocrity. Come on, four guys doing programmed industrial with two guitars, a bass, and a drum machine. It's a recipe which has been done to death. But leave it to these Texas boys to pull me out of that mindtrap. Pounding industrial beats, well-placed samples, depraved lyrics, distorted vocals, extra-crunchy but not overabundant guitars (this is key), and the superior production of this release have renewed my faith in a format that I had virtually given up on. This is the type of sound which got me interested in industrial music in the first place. This stuff would also go over great live. I hope they tour soon. A superior industrial-metal album by the new kings of the genre. - Shade

### VARIOUS ARTISTS - *Future Shock* (Rawkus)

Warning: The contents of this release are neither futuristic nor shocking! On the other hand, Rawkus has hit the mark if they were trying to make a solid industrial rock comp. *Pitch Shifter* gets the comp started with the crushing "Underachiever," and *Pokeweed* follow with a similarly pumped-up rocker "Chloraseptic;" the minimal synths hide low in the mix on both tracks. *Terminal Sect* throw in more guitar sounds on this song than I've heard from them before. Of course, the key sequences still lead the way. *En Esch* (KMFDM) adds a bass-heavy, minimalist track which is better than what he released on his previous solo album. The vocals to *Sister Machine Gun*'s "Addiction" have a testosterone swagger that only Chris Randall, and perhaps Pig or Die Warzau, could get away with. The remixed *Godflesh* song is light and up-tempo; it's a different but an uninteresting twist for them. The compilation closes out with a handful of entries from bands I was unfamiliar with. *Twig*'s "Righteous" is an impressive number, hammering the listener with guitar noise, while a thick, sticky bassline continually pulls the rhythm forward without taking the song over. "Fortress" by *Mindsett* has a refreshing beat which is better suited for marching than dancing. The electronics blend with the grinding force excellently here. *Dystopia One* sum things up humorously with "Niterider," an ode to the creative genius of David Hasselhoff. Rawkus haven't broken into uncharted territories with this compilation, but they have worked hard to compile a very good collection of industrial metal/dance. - Sandman



### ONEIROID PSYCHOSIS - *Fantasies About Illness* (Decibel)

This is an outstanding dark industrial release! I love the creepy electronic sounds and unnerving melodies that the Hansen brothers create. *Fantasies About Illness* provides an emotionally jarring journey through nightmares of blood, sin, and death. Oddly enough, I feel deeply connected to the music and find it intensely enjoyable. Continuing down the mysterious corridors first explored on *Stillbirth*, their first release on Decibel in 1995, *Fantasies About Illness* makes marked improvements in song writing and sonic quality. Without being overly bombastic, Oneiroid Psychosis strike a nerve much like *Skinny Puppy*. They create unique electronic atmospheres utilizing linear programming, ethereal keyboards, and unusual vocals. To top things off, the CD insert features fascinating artwork that illustrates the horrors of medicine gone wrong. *Fantasies About Illness* is a release that I will enjoy repeatedly for years to come. (PS: Check out Issue #2 of *Outburn* for an interview with Oneiroid Psychosis) - Octavia

### BLINK TWICE - *Other Locations* (Broken Seal)

Eight dark electronic atmospheres span over 70 minutes of contemplative time. Encompassing sparse textures over a cushion of soft beats with a hint of earthly sounds, *Other Locations* strives to transport you to distant worlds. Two of the seven tracks on this CD have melodies and instrumentation similar to the repetitive backgrounds found in some of *Dead Can Dance*'s work. Additional influences include *Delerium*, *Morthound*, *Raison d'être*, and *In the Nursery*. The Los Angeles based Blink Twice successfully creates much more than meditative music...they deliver an album alive with beauty and serenity. - Octavia

### INDEX - *Black Light Twilight* (COP International)

*Black Light Twilight* is a superb execution of electronic textures, programming, and dark atmospheres. Reminiscent of a less repetitive *Lassigue Benthous* and a more elegant *Mentallo and the Fixer*, Index epitomizes the best in all-electronic industrial. The most accomplished and alluring part of this release is its manic diversity, yet cohesive mix of songs, from the soundtrack-like "Blis" and "Vesperal" to the blistering dance action of "Halcyon Ghetto." Much credit has to be given to Eric Chamberlain, the singular vision and producer behind Index, for his ability to gracefully balance spoken samples, sequenced grooves, and electronic manipulations. Although the sonic ingredients aren't groundbreaking and the vocals could have been treated to reveal more of the potentially interesting lyrics, *Black Light Twilight* clearly lifts Index above the mass of uninspired acts who should dare to reach a higher level of complexity and maturity as exemplified by this release. - rodent

### THE LAST DANCE - *Fairytales* (Mystine/Etherhaus)

Experiencing an overdose of electronic manipulations? The Last Dance's dark-rock and energetic sound will provide an enjoyable organic experience. With emotional vocals and gripping guitars, *Fairytales* contains 14 explorations into romance, tragedy, and human nature. An organ introduction sets a seductively melancholic mood for the entire album. Several songs such as "Fairytales," "This Tragedy," and "Gently Down" stand out as singles, but the entire album is consistently good. Jeff's smooth voice works well with the guitars and the female backing vocals. Also, the perceptive lyrics and quality recording add to the allure of the album. This Southern California band has a great live sound and an honest presence. *Fairytales* is one of the best gothic releases of recent memory. - Octavia

### kHz - *The EP* (Propain Music)

Every once in a while, something stands out, something sounds different, and something surprises...this time it's kHz. Best described as a techno *Garbage* meets the sensibilities of the 4AD band *Insides*, kHz delivers textural grooves, haunting atmospheres, and incredible studio production. With superior sonic wizardry by "Pull" and *Kate Bush*-like vocals by Raiana Paige, kHz's seductive electronic darkness is destined for a massive cult following and will challenge a wider audience. Ranging from the yearning "Make It Go Away" and the vulnerable "Feel Me" to the aggressive fury of "Anxiety Attack," the strength of the songs lies not with overloaded or fussy complexities, but with the stripped down and airy effectiveness of subtle instrumentation and strong songwriting. Even the snooty spoken samples that begin a couple of the songs, adds nicely to the overall flavor. Although this CD is billed as *The EP*, it contains 35 minutes of ten songs which display enormous versatility, talent, and anxious anticipation for future full length releases. - rodent

### WAITING FOR GOD - *Quarter Inch Thick* (Re-Constriction)

Waiting For God, the latest project by the former keyboard player for the forgettable band *Moev* (I'll try not to hold this against them), serves up heavy sequences, sparse guitars, and solid female vocals. The first half of *Quarter Inch Thick* contains original versions of previously released songs while the second half features new remixes. It's an interesting and welcome trend to hear emotional female vocals combined with electro-industrial music, but Waiting For God has yet to develop the depth or personality of comparable acts such as *Switchblade Symphony* or *The Razor Skyline*. Most of the sequences and instrumentation of the original versions of the songs are fair and predictable, reminiscent of *Die Krupps*. The remixes, however, breath new life into the songs and are much more interesting, entertaining, and well produced, especially the Dextrose Mix of "2 Extremes" by *Christ Analogue* and the *Collide* remix of "Quarter Inch Thick." - rodent



**EN NIHIL - Songs From the Crimson Pool** (Isolation)

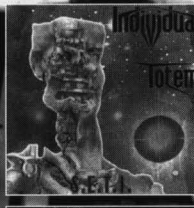
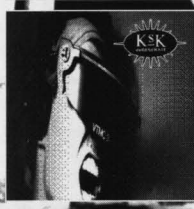
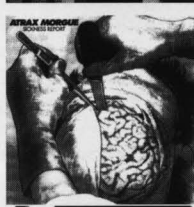
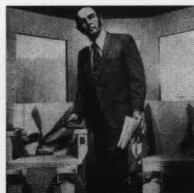
Composed of keyboard atmospheres, mysterious soundtracks, and structured noise, *Songs From the Crimson Pool* further expresses Adam Fritz's desolate view of life through experimental sound. With his free flowing noise and dark themes, En Nihil is the perfect artist to be signed to the instrumental-noisescape label **Tone Casualties** (hint, hint!). The soft, but thick keyboards and the chaotic percussion of distortion resonate a bleak and sometimes desperate emotional call. The barbaric beats and sporadic use of noise is successfully captured on songs such as "Phase 7," "Down with the Tide," and "In Blood," while vocal samples are hauntingly dominant in "Solitude" and "Drift II." The denseness and lo-fi feel of the recording provide a unique character and a solid overall direction to the CD. Most of the songs are long and thematic, but still manage to transfix and transition the listener from song to song. As with other En Nihil releases, the bigger picture may be more important than the parts. ~ rodent

**ATRAK MORGUE - Sickness Report** (Release)

After releasing numerous cassettes on Slaughter Productions, this rising noise artist from Italy pollutes America with his breed of death-power electronic noise. *Sickness Report* provides near 40 minutes of raw, "cold, synthetic squeeze sounds" emanating directly from Marco Corbelli's heart. This brutal soundtrack was completely improvised and was spontaneously recorded in one hour, "like a manic raptures." The sounds are blunt, powerful and gripping. The sonic vibrations from your speaker will soothe your body and will rot your mind. Non-noise listeners will find this one especially attractive because of the purity in tough power electronics. Listen at maximum volume, feel the sound penetrate your eyes, and watch your ears bleed. ~ texture

**KILL SWITCH...KLICK - Degenerate** (Cleopatra)

*Degenerate*, Kill Switch...Klick's third release on Cleopatra, is a polished masterpiece that kicks some fucking ass! Kill Switch...Klick utilize industrial sequences, slow grooves, gripping bass, well placed samples, and perfectly sung vocals to present a cohesive release that flows smoothly from upbeat tracks to slower ones. Surprisingly, Kill Switch...Klick's music is created using absolutely no guitars, and instead, relies on the thickness of distorted bass and slambars to create the guitar-like textures in many of the songs. Quite a few tracks stand out like "Shitkicker," "Meth," and "Your Money Your Pain," but all the songs are exceptional. The electro "Product B" is interesting due to its similar bass-line to *The Sisters of Mercy's* "Marian." The real surprise of this CD is "Eventually" with its ethereal feel courtesy of a collaborative effort with Eric and Dara from **Faith and Disease**. With plenty of opinions expressed on religious, societal, and political topics, *Degenerate* will engage your mind as well as your body. This is by far the best industrial Cleopatra release I've heard in a long time. ~ Octavia



**INDIVIDUAL TOTEM - S.E.T.I.** (Pendragon)

Individual Totem are the latest band to be offered up by Colm O'Connor of Pendragon Records. As usual, a strong album is the result. Like **Fektion Fekler**, and **Haujobb** before them, Individual Totem are pitched as masters of dark electronics. Well, they are...to an extent. However, where Fektion Fekler lash out in frustration and Haujobb delve into sci-fi horror, Individual Totem usually hang out on the lighter side of dance industrial. The disk opens with "Human/Machine Interaction," an excellent, eerie piece of digital workmanship. But by the third song you'll be confronted by...(gasp!) fun. "Wavicles" kicks in with an outright happy guitar riff and a bouncy beat too; it works quite well. Since "Levitation" is remixed at the CD's end, I'm guessing that's the single. It's a well-sequenced song, but not the CD's best. My favorite is "Abductees," one of the darker tracks on the album. The multi-layered "Abductees" is high on background and features the best lyrical material on *S.E.T.I.* The album never comes off as extremely harsh or heavy. The understated vocals are mildly vocoded and tweaked just a bit; the effect is interesting and pleasant while never becoming overpowering. There are several instrumentals sprinkled throughout *S.E.T.I.* One of them transforms into an ambient techno excursion which is enjoyable, but lasts a little too long. Individual Totem don't produce synth pop like **Delay** or **Depeche Mode**; their music is fiercer and far more creative than that. I highly recommend this album as an addition to any collection loaded with tons of dark goth and/or harsh industrial. It provides a nice alternative without having to resort to pop music or cheese-dustrial. ~ Sandman

**ORPHX - Fragmentation** (Malignant)

In a world where nothing is certain, Orphx add to that uncertainty with 12 unsettling noisescapes. Composed of unrecognizable sounds and indiscernible vocals, *Fragmentation* is an exercise in pulsating rhythms and atmospheric backgrounds. Orphx utilize beats constructed from compacted packets of noise and add texture with cacophonous sounds. Surprisingly, *Fragmentation* is easy to listen to, except for "Sepsis" when annoying tones strike a nerve that is quite uncomfortable. One of the most interesting songs, "Words Once Spoken," begins with whispering female vocals that are like a ghost trying to communicate with the living. Just as you are lulled into her world, static interrupts and gradually takes over until a male voice screams out as though enduring the terrors of hell. "Tanha," a tribal song for the apocalyptic age, stands out with its fast, regular beating and indiscernible screams all leading up to some unknown climax. Another absorbing track is "Layers of Dura" with its screeching sounds, minimal spoken vocals, and static throbs. *Fragmentation* is a well constructed sculpture of sound that will pummel you, and leave you wanting more. ~ Octavia

**VARIOUS ARTISTS - The Tyranny Off The Beat, Vol. III (Off Beat)**

Third in a series of compilations from the German Off Beat label, this compilation has expanded and diversified its format. The first *Tyranny Off The Beat* contained 15 tracks by 9 German or near German electro-industrial bands. The new and improved third edition contains 18 tracks by 18 different bands and is no longer limited to Europe. Nations now represented include: Canada (**Frontline Assembly**, **Download**, **Fracture**), USA (**Mentallo & the Fixer**, **Gracious Shades**, **Velvet Acid Christ**), Sweden (**Covenant**), Switzerland (**Delay**), Belgium (**Suicide Commando**), and of course Germany (**Haujobb**, **Steril**, **Individual Totem**, **Forma Tadre**, **Eco**, **Dementia Simplex**, **Dorsetshire**, **Kalte Farben**, **Ravenous**). Whatever the line-up, the end result of all of *The Tyranny Off The Beat* compilations is the same—a great collection of dark industrial dance music that is a must-have for DJs and fans of the genre alike. ~ Shade

**VARIOUS ARTISTS - Children of the Damned** (Apollyon/Wreckage)

The Damned will be forever loved for their punk energy and charisma, and *Children of the Damned* serves to keep the movement ignited. With 15 bands each covering a Damned tune, this compilation will entertain for almost an hour. Since this tribute was put together by Wreckage Productions, it's no wonder that the **Wreckage** cover of "Wait for the Blackout" is the most polished piece with vocals that are so close to Vanian's it's uncanny. **Stone 588** smash up the pace with lovely female vocals set to "13th Floor Vendetta." Also noteworthy is **Icon's** contribution of a subdued "I Just Can't be Happy Today." **Kommunity FK** splendidly cover "Dr. Jekyll and Mr. Hyde," and **The Deep Eynde** bring their unique gothic sound and emotional approach to "Ignite." Other notable members of the "Fan Club" include **Second Skin**, **Ex Voto**, **Thantos**, **Kore**, and **Reverence**. *Children of the Damned* is sure to make any Damned fan happy. ~ Octavia

**PENITENT - The Beauty of Pain** (Draenor)

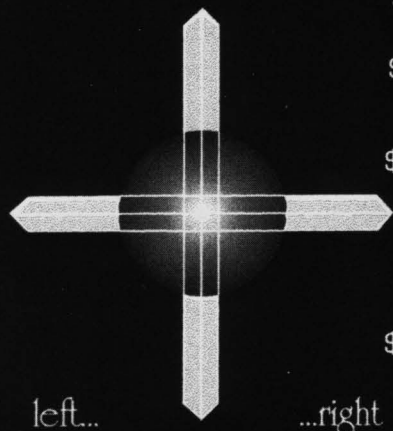
Originally signed to Cold Meat Industry, Penitent are now on the Austria based Draenor (a division of Napalm Records). A growing number of Scandinavian bands, including Penitent, are ingeniously melding classical music with modern dark genres. Penitent create a neo-classical sound that both reflects on the past and the present. Their dark symphonies have an other-worldly feel with their stark contrast between the thick spoken word and bright piano melodies which are accented by deep strings, harpsichords, and occasional drums. Inspired by the beauty of Norway's ancient and mystical forests, the music has a timeless feel. The brief melancholic poems (written in English) blend smoothly into the music and are inspired by life, death, sorrow, and the horrors of humanity. *The Beauty of Pain* is a haunting masterpiece that may not be music for the masses, but it is definitely music for the heart. ~ Octavia

**AMPLEXUS: Collected Works from the 1995 Ltd Series**

(Projekt)  
Originally released individually as limited edition three-inch compact discs on Italy's Amplexus label, Projekt gathers the work of **Vidna Obmana** ("The Transcending Quest"), **Thom Brennan** ("The Path Not Taken Time"), and **Steve Roach** ("The Dreamer Descends") onto one meditative compilation. Amplexus has only three tracks, but each one consists of approximately 20 minutes of sparkling textures, shapes, and sounds that transports the listener through a complete journey by the hour-long CD's end. To put in simpler terms, imagine an ambient musical score to a National Geographic special on the rain forest. When presented in this format, the similarities between each track becomes prominent. However, each artist is still able to define the subtle differences of their vision in order to engulf the listener with spiritual landscapes, rhythmic percussion, and earthly atmospheres. Overall, *Amplexus* is a stirring and successful soundtrack of organic instrumentals and movements. - *rodent*

**UNIVERSAL BLACK - Left...Right** (Venture Beyond)  
Bringing together the talents of Pennsylvania born, Sarine Re Voltage and native Californian, Mark Smith, Universal Black unite beauty and darkness on their debut release. *Left...Right* offers 10 songs with peaceful vocals, playful guitars, gothic keyboards, and synth bass and drums. Sarine's sexy vocals, with a sophisticated air and whispered quality, set Universal Black apart from most of the bands in the dark rock genre. The striking vocals on songs like "For all we Know," "Fated," and "Aching" will stick to your synapses and have you singing the lyrics in no time. Several songs have an electro goth feel with straight forward beats and howling guitars. However, most of the time the guitars are mixed a bit low, leaving them in the background. Although Universal Black may have had limited exposure so far in the US, they've already made a name for themselves in the former Soviet republics. Sarine and Mark first made their way to Russia with their previous band, **P. Vampire**, and have since returned as Universal Black to perform at the 10th Anniversary Chernobyl Concert in Mozyr. Proving that dark music can be a universal form of communication, Universal Black creates exceptional music on *Left...Right* that everyone can enjoy. - *Octavia*

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### RHEA'S OBSESSION - *Initiation* (Spider)

Recently featured on *Continuum: A Spider Records Collection* distributed by Darkwave, this Canadian band is now making waves in the US. Sue Hutton's hauntingly beautiful vocals and the band's use of exotic Celtic, Eastern folk, and found objects resemble **Dead Can Dance's** instrumentation and vocals. Additionally, they embody the power and spirituality of *Elizium* era **Fields of the Nephilim** with Jim Field's moving guitars, ethereal atmospheres, and majikal mythological references. Obviously, the masterpiece on this CD is "Memento Mori," with its passionate refrain, but there are plenty of other quality tracks to satisfy. *Rhea's Obsession* explores relics of the past with "When I was in my Prime," a re-interpretation of British traditional 16th century song, and "Cun Lacoudhir," which holds your attention with inspiring Gaelic vocals. In addition to the many dark and melancholic songs, a bright and cheerful cover of Sheila Chandra's "Ocean" steps in to momentarily part the clouds. Several of the songs are atmospheric mood shapers like the dark tribal feel of "Tsunami," and the songs, "Strategies of Movement" and "Luft Und Erde," which were originally created as soundtracks for an experimental dance film. Embodying the spirituality found with the modern Renaissance movement, much like **Faith and the Muse** and **The Order of the NCS**, *Rhea's Obsession* creates strikingly touching music which will be enjoyed by many. - *Octavia*

### THE CURTAIN SOCIETY - *Life is Long, Still* (Bedazzled)

Easily mistaken for British shoe gazers, the New England based Curtain Society's second release is a collection of wonderful melodies, lofty male vocals, and melancholic pop. Obvious comparisons to **Slowdive**, early **Ride**, and even **My Bloody Valentine** are unavoidable, but *Life is Long, Still* establishes The Curtain Society as heirs to the crown of dreamy atmospheres and swirling guitars. The entire CD is filled with incredible songs about life and love, with standouts such as "Je Regetté Rien," the Love and Rockets-like "Apnea," and the diverse instrumental "Idiotgrin." Oh, yeah, I almost forgot to mention how great the CD just sounds. The high production quality and alluring mix brings out all the favorable nuances and sonic texture of the dripping guitars and crisp vocals as exemplified on the most enjoyable songs "Stealing Shakespeare" and "Higher Star." *Life is Long, Still* pulls you into the whirlpool right from the beginning and continues throughout to soothe, calm, and capture the listener in an undeniably pleasurable stream of warm light. - *rodent*

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### HYRO - *Sizen Sineido*

(Tone Casualties)

Emanating from the ancient lands of Hungary, Hyro has a modern point of view with a philosophical connection to the virtual reality of cyberspace. *Sizen Sineido* presents five technology driven atmospheres grounded in organics for a full 67 minute experience. Hyro makes an immediate connection with the listener through the groove happy drums, chimes, and melodies found in the opening track, "Hindhub: the Almighty Jah meets alienated human race." The next song, "Syngoar: blue trancear bio-diversified fractalizing space travel" is pleasantly familiar with Enya style flutes and enough fresh beats to make it a masterpiece of many dimensions. The fourth track adds some diversity with a tasteful combination of monk style vocals with steady beats. With spiritual, mystical, and technological references, as illustrated by the song "Metatech: the hacker-yoga enter to the Gate of the gothic-skeleton monster's throat," Hyro creates a magnum opus of ambient goth with an ethnic flair. - Octavia

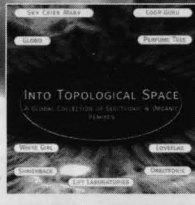
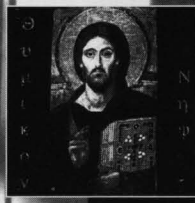
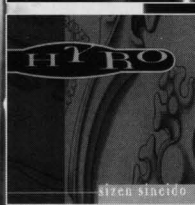
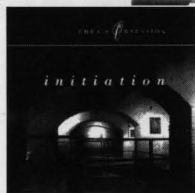
### YOU SHRIEK - *Burn Something Dear*

(Mere Mortal)

You Shriek's debut CD, *Burn Something Dear*, is a catchy mix of feel good sequences, upbeat drums, and crisp vocals. The most anguishing and enjoyable part of *Burn Something Dear* is the familiarity of the songs, and yet, I still can't put my finger on what they remind me of. **Ultravox? A-ha meets The Sisterhood?** Instead of embarrassing myself with anymore useless comparisons, You Shriek are able to successfully blend everything you already know from the electro and gothic genres into a user friendly sound of their own. The keyboards are enjoyable, the vocals are well sung, and the drums don't overpower the mix. The highlight of the CD comes late in the track listing with the song "Ulyss 7" because of its breathable bass, poetic lyrics, and electronic texture. Although the CD has some vague dark overtones and well versed obscenities, as on "Chryprostrophe" and "The Julia Set," *Burn Something Dear* is quite punchy and uplifting...perfect for a Monday morning or that rare trip to the beach. - rodent

### VARIOUS ARTISTS - *Dora Blue* (RAS DVA)

Specializing in male fronted dark electro industrial, RAS DVA presents music that is easier to listen to than many of the beat-heavy industrial acts out there. *Dora Blue* contains 11 exclusive tracks featuring the RAS DVA roster of bands: **Kevorkian Death Cycle**, **Benestrophe**, **Jihad**, **Pinworm**, and **Negative Format**. To make the compilation complete, seven tastefully short interviews with members of three of the bands are interspersed between the songs. The album is consistent in theme, but a few songs do stand out like Kevorkian Death Cycle's cool "Kill for Christ" remix. Especially entertaining is Benestrophe's "Dog Lab, An Early Morning Remix," which has a light 80s dance feel and vivisection inspired lyrics. Also enjoyable is Jihad's quietly distorted vocals and subdued electronics on "Flying Duchman." This compilation successfully delves deep into darkness, but some of the tracks lack sonic texture and maturity. *Dora Blue* is a good introduction to the label and will be especially enjoyed by fans of the RAS DVA bands. - Octavia



### SECOND DISEASE - *Flame the Dark True* (Zoth Ommog)

This richly textured 18-song album takes its time to work on you, but your patience will pay off wonderfully. By the time you've heard the first ten songs, you'll be quite pleased and expecting a lot from each subsequent song. This is where "Stormworld" delivers. It's a moody, atmospheric piece which bursts to life with chaotic synths and discordant rhythms—it reminds me of an excellent **Kalte Farben** song. The obvious goth/industrial dance floor selection is "God's Work." The beat is not overpowering enough to bother anyone, but its infectious slap will intrigue even the most dance-averse. Oddly, the song is not the anti-Christian tirade you'd expect from an industrial band, "We must learn to love and respect God's work." To get the best impression of the band, take the time to listen to the entire album. The first few songs sound a lot like **Skinny Puppy**, but don't cast off Second Disease so fast. Despite the resemblance, "A Holy Place" is excellent, sounding like an improved version of Skinny Puppy's "Harsh Stone White." A flowing six part instrumental entitled "Cross I-VI" is scattered throughout the disc, which binds the album together. As a whole, this is marvelous work, well worth the search it will take to find it. - Sandman

### THYMIKON - *Nipsis* (Logistikon)

From the beginning, the saintly cover artwork creates a mystical atmosphere that adds to the modern electronic music with antiquated undertones. The most fascinating aspect of *Nipsis* is Beau Branson's Orthodox Christian beliefs. Branson, the sole man behind the music, does not sink to the dogmatic levels of most "Christian" music today, but he provides a beautiful electronic atmosphere with just enough sorrow to balance out the light of inspiration from above. The majority of the CD contains slower instrumentals utilizing occasional samples and female vocals. His musical influences range from early industrial, like **Front 242**, to Latin church hymns and Gregorian chants. I admire his scholarly interest the Eastern Orthodox Church, which he believes is the "only true, unbroken tradition going back to Christ Himself." Theological considerations aside, the music is moving and thoroughly enjoyable. - Octavia

### DIATRIBE (Re-constriction)

If this CD were ice cream (and who doesn't like ice cream?) it would taste like vanilla. Their self-titled CD is quite listenable, but Diatribe doesn't push the envelope at all here. Diatribe could even teach a course at the local junior college on industrial music by-the-numbers. I probably would have loved this disc about five or six years ago. In fact, I would recommend this CD to all newcomers to the genre, as it could easily be used as an example of "standard" industrial. Programmed riffs and samples, two guitars, a bass, decent vocals, and four drummers (which is about four too many) make up the stock of this veteran band. Perhaps they feel that there is no need to for them to explore uncharted territory since they have already proven themselves in the past. Anyway, this album is easy and entertaining to listen to, but you won't be blown away. - Shade

### VARIOUS ARTISTS - *Into Topological Space* (World Domination)

*Into Topological Space* is a cohesive double disc collection of refreshing ambient pieces with enough beat to groove and enough soft melodies for easy listening. **Perfume Tree** has the strongest impact with their soothing ethereal female vocals and electro organic music. Also noteworthy is the **Shriekback** tune "Terribly Swollen." It has an intense dance fury with a very familiar melody and sampled vox that make it one of the most memorable tracks on the compilation. You'll also find an upbeat and unrepresentative remix of **Loop Guru's** "Soulus." Their new album on World Domination, *Amrita*, contains more successful songs that unite electronic dance beats with world music. **Loveflag** adds some variety with their ravey vocals on "The Queen of People's Hearts." Other notable tracks are the ethno dance beats of **Orbatronic** and **White Girl**. The second disc is completely devoted to three **Sky Cries Mary** songs, "Every Iceberg is Afire," "The Movement of Water," and the 26 minute "Death of a Star." They're all good representations of the mellow and atmospheric side of the band. All of the songs on this compilation are either special mixes or previously unavailable versions. *Into Topological Space* is a treasure for fans of the bands, as well as those looking for something new in tribal trance, ambient, or ethereal. - Octavia

### ELECTRO ORGANIC SOUND SYSTEM - *Herbanism* (Bliss Productions)

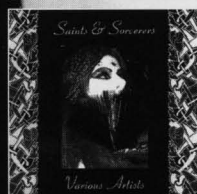
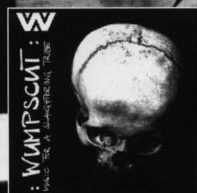
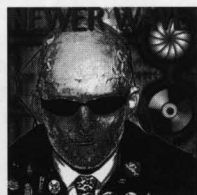
Sit back and relax; close your eyes and clear your mind of everything. Allow *Herbanism*, a very fitting name, to take you on a journey. Drift away and awaken into meditation. Trance through the ambiance...thick like fog, yet free flowing. This mood will move you into a fast jungle beat with funky, phat, thick analogue waves of progression. You will soon find yourself outdoors with earth sounds, simplicity, centeredness, and awareness. Rainy tropical puddles and twilight will surround you. Then you will float above the landscape following the wind. *Herbanism* takes you on a sweet, mellow, dreamlike trance. Track four takes the traveler into a happy, groovy, dub reality, full of positivity. Track five brings you back out onto the plains with raw drumming and more outside sound visions. You are participating in a tribal gathering of true celebration of cosmic connectivity. The winds in *Herbanism* send you drifting once again with beats to keep you afloat and moving onwards into wondrous reality. - Nicole



**VARIOUS ARTISTS - *Newer Wave*** (21st Circuitry)  
*Newer Wave* is a tribute to new wave(no, duh!) featuring worthy interpretations by **16 Volt**, **Out Out**, **Kevorkian Death Cycle**, and **Battery**. The scary part after listening to this CD is that if I start thinking about it, I actually wonder if there's much difference between yesterday's new wave and today's industrial. Maybe you could just run the new wave classics through some EQ and distortion pedals? Hmmmm...but anyway, 21st Circuitry has certainly put together 15 of today's heaviest hitters and even fresh bands in one of the best sounding industrial compilations I've recently heard. Most of the bands vastly depart from the originals, injecting testosterone, distorted electronics, and thick guitars to the mix. All the songs are strong in and of themselves, but as a conceptual compilation too many of the bands missed the opportunity to capture the glee and gleam of what makes new wave so kitsch. The most successful covers are **Luxt's** version of Gary Numan's "Cars" and **Collide's** "Whip It." Both incorporate their own style of 90's industrial and are still able to retain the uppity nostalgia of the originals. **Acumen's** version of "Whisper to a Scream" is also quite a relief due to it's friendly female vocals, light guitar, and beat happy rhythms. Overall, *Newer Wave* is a well executed, down and dirty industrial show case, but if you're in the mood for the days when keyboards were used for good, not evil, then I suggest you whip out the old records. ~ rodent

**FUNKER VOGT - *Thanks for Nothing*** (ZothOmmog)  
 Imagine **Haujobb** remixing early **Wumpscut** songs (*Mesner Tracks* era) and calling the album "Solutions for a Small Angry Dancefloor;" that's what this album sounds like. **Funker Vogt**, another German outfit, offer aggressive synths, distorted vocals, and fast, near-techno beats. In other words, nothing amazingly fresh, but it's fun never-the-less. It would be hard to sit down and listen to the entire album straight through because every song is fast and dancey. However, when ingested in small doses *Thanks for Nothing* is quite enjoyable. And please, don't get the impression that **Funker Vogt** are the second coming of **Birmingham 6**—they're not that rave-ish. **Funker Vogt** are more like **New Order** on crack, with sand in their underpants; you know, agitated...but with analog hook sensibilities. The tracks which caught my attention were "Black Hole," "Thanks for Nothing," and "The Land of Milk and Honey," which features a definite early 80's feel. Anyway, if you like frenetic industrial dance then you'll get a kick out of **Funker Vogt**. ~ Sandman

**APRAXIA - *Cyberchrist*** (Red Eye)  
 On first impression, *Cyberchrist* is just another release with screeching vocals that takes advantage of the usual political and religious themes found in most cyber punk. However, after listening to the entire CD, **Apraxia's** bitter humor and raw talent become apparent. Their witty samples and lyrics shine through on almost all the songs, but it becomes more noticeable in songs like "Sympathy for the Frat Boy" and "Cerealkiller." Some of **Apraxia's** diverse musical influences include **Jello Biafra**, who inspired several tracks, and **David Bowie** with the amusing tribute "Spaceobituary." The slow love song, "Helm," was a surprising change of pace with its sexy male and female vocals, while the two versions of the title track display a heavy industrial beat. Although the overall feel of the CD is unrefined, *Cyberchrist* is a clever and entertaining release with tracks appropriate for the dancefloor, the bedroom, and the college dorm room. ~ Octavia



**WUMPSCUT - *Music for a Slaughtering Tribe*** (Metropolis)  
 Metropolis Records is re-releasing all of **Wumpscut's** older import material domestically. It's about time the legendary *Music for a Slaughtering Tribe*, originally released in 93 by the tiny German label **Vuz**, be heard by a wider audience. The anger and aggression on this electro masterpiece are so pure that we can forgive any rough spots. "Soylent Green," based on an early 70's sci-fi flick in which human flesh is processed into a futuristic food product, is extended here, but its inherent fury is never watered-down in the mix. With its many layers of melodies and rhythms "Soylent Green" is one of EBM's true classics. "On the Run" and "Bleed" are sheer techno terror assaults, direct and to the point. "Fear in Motion" is wonderful, contrasting turbo EBM with spoken female vox, similar in style to "Black Death" from **Wumpscut's** "Dried Blood" EP ("Dried Blood" will be coupled with "Gomorra" and released by Metropolis later this year under the title *Dried Blood of Gomorra*—you must own this release!) After hearing "Concrete Rage," you will begin to realize that so much of **Wumpscut's** psychological anguish stems from his dismal relationship with his mother. The sample "Could've been more of a mother" is repeated over and over in this song, and is found later on the disk. **Kirlian Camera's** remix of "She's Dead" replaces **Rudy's** vocals with female spoken words giving the song a more subdued mood. Several instrumentals have been cut from the album; unfortunately, "The Day's Disdain" is one of them. This track is a beautiful piece similar to "Thorns" from **Bunkertor 7**; it would have fit nicely here. As always, the art is very good, looking like a collection of archived W.W.II photos. However, it's not as spectacular as the import which includes a separate page for each song. This domestic release of *Music for a Slaughtering Tribe* successfully captures the CD's mood and power and is a must for any industrial head (I recommend buying the import if you can find it). ~ Sandman

**VARIOUS ARTISTS - *Saints & Sorcerers*** (Saint Thomas)  
 Featuring currently active bands in the gothic underground, *Saints & Sorcerers* provides a tasteful bite of Saint Thomas's menu with songs from **Babylonian Tiles**, **Praise of Folly**, **The New York Room**, and **My Suicide**. Prominent in LA's goth scene for some time, **Praise of Folly's** two songs, "Love is Green and Burning" and "In my Eyes," are a testament of their talent at moving male vocals and beautiful guitar melodies. The **New York Room** renders the most beautiful song on the compilation, "Minion of the Gypsies" with vocals that remind me of **All About Eve** and slightly ethnic guitars and keyboards. Also impressive are the swirly keyboards and talented guitar, bass, and drum performances on **Babylonian Tile's** "Teknicolour Aftermath" and "Going and Going Away," which are two of their best songs. In addition to the bands on the label, selected pieces are included from: **Cruciform** (ethereal goth), **Morphine Angel** (thundering guitars with unusual male vocals), **Voodoo Church** (punk **Siouxsie** mixed with **X-Mal Deutschland**), **Minion Project** (whispering vocals over a minimalistic beat), **Strap on Halo** (upbeat with frenzied guitar and female vocals), **The Deep Eynde** (a unique gothic experiment in sound with haunting male vocals), **Blue Dahlia** (an offshoot of **The New York Room**), and **Dark Arts** (resonant female vocals over light chimes and drums). *Saints and Sorcerers* is the perfect compilation if you're looking for some new bands with more traditional gothic sounds. ~ Octavia

**LONDON AFTER MIDNIGHT - *Selected Scenes from the End of the World*** (Opcion Sonica)  
 For those seeking a quick answer to, "What is gothic music anyway?" **London After Midnight** will answer all those questions. They epitomize the glamorous side of gothic rock with their seductive lyrics, synthesized organs, cymbal heavy drums, and solid guitar and bass. In the past, the Hollywood based band's music has only been available on sporadically released tapes. But now, many of **London After Midnight's** releases are being re-issued on CD, and all are worth seeking out because of the band's quality song writing and charismatic presence. **Sean Brennan's** dramatic vocals beckon the listener to sing along to the romantic lyrics. Moreover, **Tamlyn's** keyboards combined with **Brennan** and **William Skye's** guitars will put you in the mood to don your finest gothic attire and light your candles and incense. I love all the songs on *Selected Scenes*, but I especially enjoy "Clairs Horrors" which I first heard on the **Ghastly's** *Nosferatunes Vol. II* compilation tape. If you ever have the chance to see **London After Midnight** perform, go!...and be ready for an all out gothic experience. ~ Octavia

**EDERA - *Ambiguous*** (Cleopatra)  
 This German duo combines the best of gothic and darkwave to form a unique musical combination. **Edera** describe themselves as a cross between **Dead Can Dance** and **Die Form**, but *Ambiguous* is better than either of these other bands last efforts. Soothing yet slightly unsettling, **Catrin Mallon** and **Oliver Henkel** take the listener temporarily away from their worldly surroundings. Included is their **Siouxsie and the Banshees'** tribute, "Last Beat of my Heart," also available on **Cleopatra's** *Reflections in the Looking Glass*. **Edera's** first release on **Cleopatra** is an utterly pleasant listening experience. Try listening to *Ambiguous* late in the afternoon with a hot cup of Earl Grey or in the early evening with a glass of white wine. ~ Shade

**NOCTURNE - *Of Beauty and Decay*** (Nocturne)  
 The four song EP, *Of Beauty and Decay*, contributes stunning music to the underground gothic scene. "The Haunting" features beautifully chiming guitars with the right mix of keyboards, bass, and live drums to provide a backdrop for the **Wayne Hussey/Robert Smith** inspired vocals. The next track "To Die For" has great upbeat power followed by a more emotional, "Fade to Grey," which is suggestive of *Carved in Sand* era **Mission**. The EP concludes with a song that would sound great on a gothic rock compilation. I look forward to a full length release from this Oregon based ensemble. ~ Octavia





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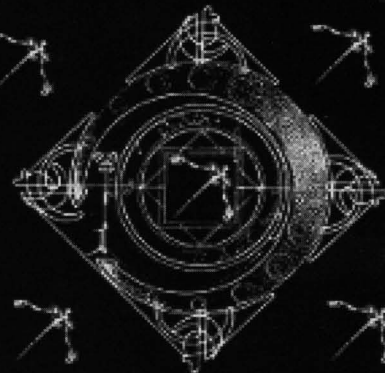
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### CYRNAI - Transfiguration (Titanium)

Cyrnai applies her artistic vision to combine her dream journeys, paintings, and electronic music into an ambitious 80 page booklet and CD set. The most interesting aspect of *Transfiguration* is her writings of 100 dream sequences and 14 short stories. Cyrnai's disturbed visions are intriguing and make one admire the strangeness of the human mind. Her paintings are very colorful and not nearly as deranged as her dreams, so they serve as a bridge to the surprisingly light music. The CD is based on atmospheres that scratch the surface of noise, ambient, and electronic. "LoveSexDesire" is a fun song with a catchy groove and dancey beats. "Storm Mind" makes a dark impression with engulfing waves of sound, and "In My Winter" has a church feel with organs that smooth into electronics. "The Absence" starts off with a darker electro ethereal piece, but then it transforms into a dance beat that just doesn't work. Cyrnai's talent lies more in her art and literary writing than with her musical compositions. Nonetheless, the CD is an enjoyable accompaniment to the book, and *Transfiguration* is an unusual and noteworthy mixed media project. - Octavia

### VARIOUS ARTISTS - Interference (23 five Inc.)

Here is a genuine collectors item. *Interference* is one of the best noise compilations of 1996 and a beautifully hand made book. 23five Inc. is an organization devoted to increasing awareness of sound art in the public arena, and they have done an outstanding job compiling artists for *Interference*. It features audio and interviews with artists: Achim Wollscheid, John Watermann, Crawl Unit, Daniel Menche, Small Cruel Party, Cheryl E. Leonard, Brook Hinton, Skozey Fetish, and Angst Hase Pfeffer Nase, plus a forward by Elvira Curad, an introduction by Scot Jenerik and an essay "Noise" by Achim Wollscheid. All tracks are beautifully composed and engineered. Very few noise compilations achieve such continuity in intensity, variety, composition, and fabulous audio and sound. This one is sure to challenge the capacity of your eyes and ears. - texture

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ISSUE #8

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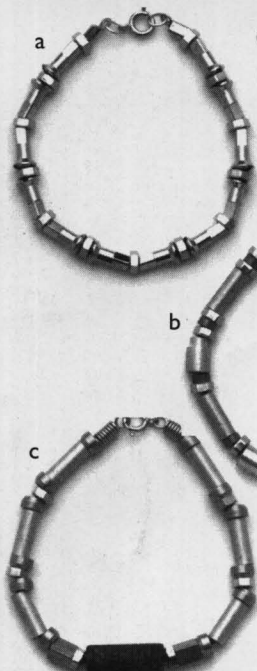
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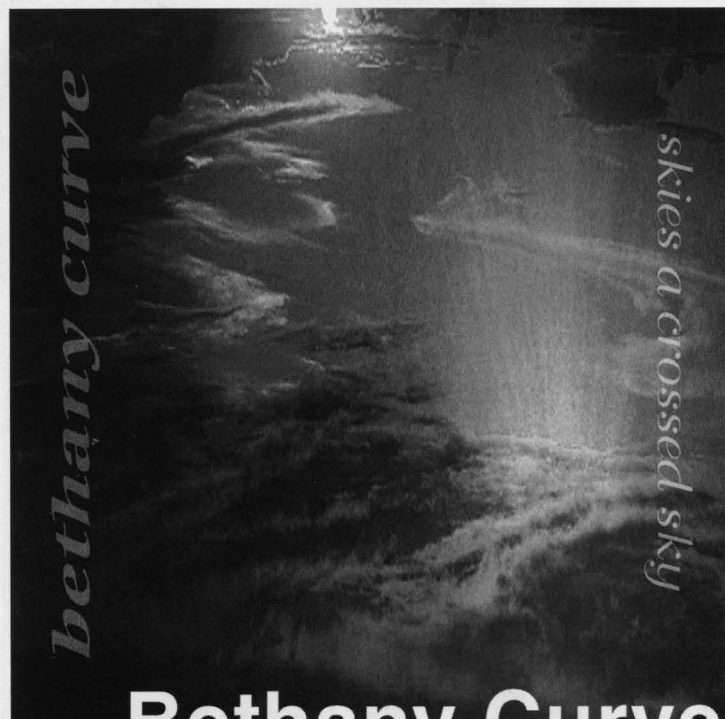
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### STIELWOLF - *Magnum Force* (Van Richter)

Sielwolf are the masters of blending guitar noise, heavy drums, industrial beats, and gargling vocals into one thick symphonic wall of fury. Milder than their incredible American debut, *Metastasen*, *Magnum Force* has the potency and charisma to win the hearts of many with its dance friendly beats and atmospheric noise. The first three tracks are infectious with accessible grooves, repetitive guitar force, and distorted thundering German vocals. Proving their skilled ability with a variety of styles, Sielwolf also delve into intense noise that leads the listener on a voyage through looping nightmares, cold dark alleys, and alien landscapes. *Magnum Force* is an ingenious 47 minute exercise in brutality that magnificently unites the power of *Godflesh* with the creativity of *Einsturzende Neubauten*. - *Octavia*

### ACHIM WOLLSCHIED - *Moves* (Selektion)

This is the first sound recording of Achim Wollscheid's "clapper system." The installation involves "activating the resonance frequencies of given objects in a space in order to arrive at site and space specific compositions which change with every place and given situation." *Moves* provides us with twelve sonic documents of the "clapper system" situated on cups, a chair, flatware, pot-lids, and a bucket. In his live US appearances, the "clapper system" is positioned all around the walls, transforming the entire space into a poly-rhythm box. *Moves* will give you a taste of the acoustic events involved with the "clapper system" concept. This CD comes with beautiful photography of each given acoustic situation enabling interchangeable cover art for the packaging. The sum equals a masterpiece. - *texture*

**PAIN STATION - *Anxiety*** (Decibel)

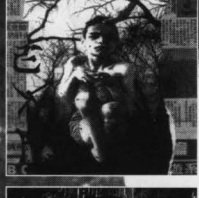
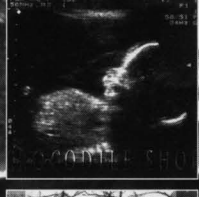
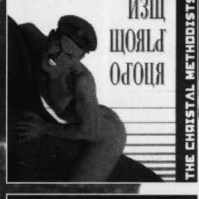
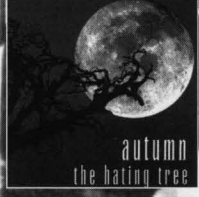
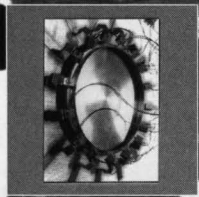
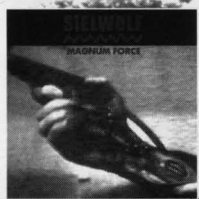
Pain Station is good. All right...Pain Station is pretty damn good. The simplistic lyrics, heavy beats, and dark sequenced synths have a way of latching onto you. If I had the ability, resources, and friends to help, maybe I'd make a CD like *Anxiety*. But alas...Scott Sturgis, the sole member of Pain Station, has to be complimented on an impressive debut release. Produced by Tom Muschitz of **Alien Faktor** fame, *Anxiety* contains ten varied songs that exemplify the high quality and individuality of dark electronics Decibel is known for. It's worth mentioning that Chris Randall of **Sister Machine Gun** had his hand in a few of the songs, but his contributions are hardly noticeable due to the strong consistency throughout the entire CD. The synths and drums on *Anxiety* manage to gyrate, pummel, and perforate the listener, all with an ominous edge that most electronic bands lack. My only complaint is the predictable lyrics and vocals, which probably didn't need to be distorted as much as they were. Some of the tingly sequences distract from the deep darkness of the drums and samples, but...heck it's easier to criticize than compliment. Standout tracks include "Empty," "Closer to the Edge" and the especially well composed "Feed Me." - *rodent*

**AUTUMN - *The Hating Tree*** (Tess)

Following in the Tess tradition, Autumn delivers a quality recording brimming with passion and creativity. Julie's clear alto vocals and tormented lyrics, similar to the intensity of **Sunshine Blind's**, beautifully compliments the wash of **Cure-like** guitars, delicate bass, and sculpted drum machine beats. Although *The Hating Tree* has a consistent sound throughout, subtle variances are apparent with the dark **Cocteau Twins** inspired "Of Moondrop Tears," the energetic "Desert Winds of Jezebel," and the gentle acoustic guitar of "Ocean." *The Hating Tree's* excellent sound is partially due to the production talents of William Faith of **Faith and the Muse** and the engineering skills of Chad Blinman from **Ichor**. But it is clear that the talent and vision of Autumn make *The Hating Tree* an exceptional release that will penetrate the depths of your soul. - *Octavia*

**VARIOUS ARTISTS - *Fascist Commie Revos*** (Fifth Colvmn)

Crossing ultra-right fascists with far-left commies gives you...well, moderates I suppose. If so, then this compilation is aptly titled as it shoots straight up the middle of dance-industro metal. The only misnomer is the revolutionary part; there's nothing earthshaking here. If you own several industrial rock compilations, you probably don't need this one. With big drum machine beats and chunky guitars, the songs are what we've grown to expect from these artists: **Chemlab**, **Dessau**, **Acumen**, **Death Ride 69**, **Final Cut**, etc. Instead of something revolutionary, Fifth Colvmn went with the tried and true, producing a decent yet uninspired compilation. If you're new to industrial rock, this is a great start. But for the veterans and Fifth Colvmn fans, just pick the bands you like here and buy their latest releases. - *Sandman*



**CHRISTAL METHODISTS - *New World Odour*** (Goy Division)

At first, the Christal Methodists appear to be blatantly rude and distasteful. However, upon further listening to *New World Odour*, I was intrigued and found myself laughing at the foundation for the CD—crank calls to Christian radio talk shows. *New World Odour* takes these deceptive conversations about radical right "Christian" issues and unites them with fitting background music to create an unusual listening experience. Although the recording quality is low, listening to the radio talk show host try to gracefully squirm out of difficult situations is hilarious. The Christal Methodists are phone pranksters similar to the Jerky Boys. Except these guys have a real motive—to talk back to those radical Christians who are stuck on an "evangelical treadmill" of superficiality and hypocrisy. *New World Odour* provides 28 tracks which will shock and amuse. - *Octavia*

**CROCODILE SHOP - *Beneath*** (Metropolis)

Mick and the boys are back with the follow-up to *Celebrate the Enemy*. *Beneath* is bolder, stronger, and done much better than both *Celebrate the Enemy* and its remix album, *Crush Your Enemies*. Their sound has now taken a decidedly techno turn. Perhaps Mick Hale's techno side project, **Division 9**, had something to do with it. However, unlike most techno, the tracks don't get stale; Crocodile Shop keeps them fresh with abundant lyrics, noticeable change-ups, occasionally strong bass lines, and manageable track lengths. *Beneath* is a consistent album throughout, but lacks a track that grabs you by the balls like "Celebrate the Enemy" did. To their credit, at least they didn't try to rewrite "Celebrate" thirteen times for *Beneath* (a mistake made all too often in this genre). *Beneath* is a good Sophomore effort which will keep you grooving until the next one. - *Shade*

**EXP - *Debut*** (Hollows Hill)

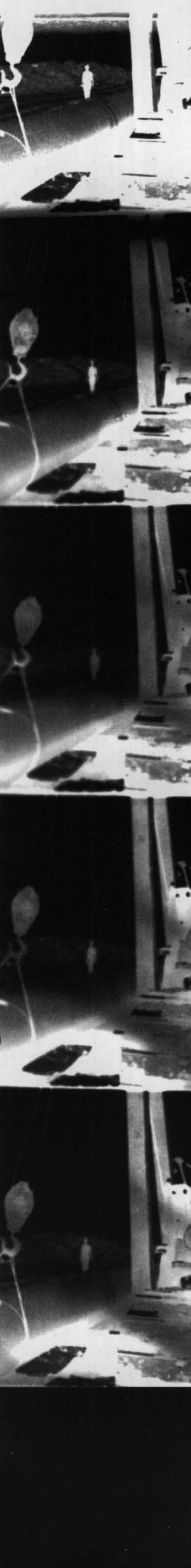
There's been a buzz about EXP since their inception in 93. Mostly because Paris, the main man behind the band, is well known for his keyboard contributions to **Shadow Project** and **Eva O's Halo Experience**. The concept behind EXP is to "express the contradictions of love, dementia, and hatred," as Paris explained in an interview with *Ghastly* magazine. But what emanates most from EXP is their wacky and discordant experimental sound sculptures composed of keyboard manipulations, wind instruments, unusual percussion, and odd spoken word. The dark and minimalistic songs at the end of the CD are the strongest, but despite the numerous and noted people contributing to this CD, EXP's *Debut* is not overwhelmingly impressive. *Debut* has a psycho art feel that is interesting, but is emotionally unmoving. - *Octavia*

**HALOMAKER - *Suffer This Wish*** (Outburn)

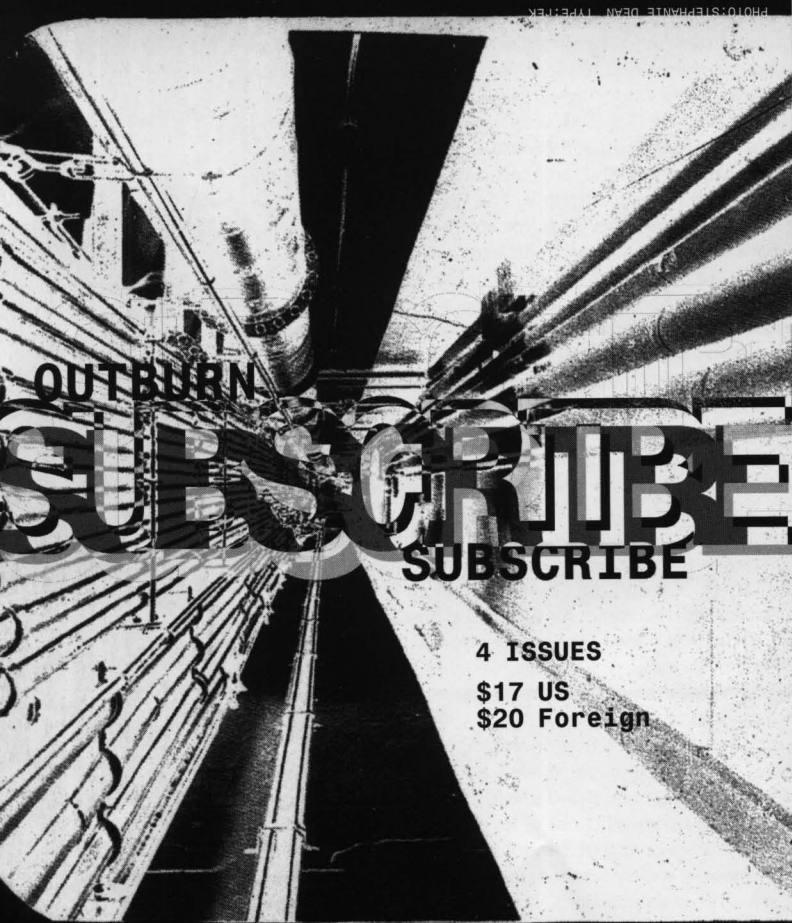
A real surprise! An industrial album which fits every obvious notion of what we have come to think of as "industrial," yet which manages to sound fresh, exciting and provokes true thought. Hey, thought, there's a concept! The brainchild of Rodney Kusano, this is way above average material and it's a mystery to me why this CD is not on a bigger label, given some of the crap out there masquerading as music of this type. Standout cuts include "Twisting Last Rung," "Down My Throat," and "Nothing Inside," but then there isn't a dud on the album anywhere. Could it be that we see the beginning of something very special here? I certainly hope so... - *Tony Lestat*

**VARIOUS ARTISTS - *Cyberpuncture*** (The United Endangered Front)

Crawling out of the snowy mountains of Colorado along with a few from Wisconsin, New Mexico, Arizona, and Washington, the bands on this "experimental cure for the spoon-fed masses" deliver 15 dark electronic creations. *Cyberpuncture* opens with a handful of dance friendly electro beats from **Danos**, **Infused**, **Wrack Process**, and **Noxious Emotion**. It then ruptures into **Separate Faith's** twistingly tortured experiment in terror. A thick spoken word by **Wage Class Slave** breaks up the pace in preparation for the evil industrial goth-rock of **Machine That Flashes** and **Diverje**. Up next are **Fear Cut** and **Filmstrip** who take a sharp turn with lighter electro goth explorations. The most unusual tracks come toward the end of the compilation. A song by **Wryeteous Pybayk Jambbory** features odd female falsetto vocals set against a backdrop of natural drums and playful keyboards. Adding to the variety, a disconcerting and atmospheric song by **Nookleptia** and an electronic instrumental by **In Virus Tandem** are thrown in. The last two tracks are by **White Trash Compactor** who create a downright annoying carnival song gone wrong with toy chimes and odd noise, and another song that's pretty good for just being an obscure fragment of sound and rage. Prepare to be pierced with dark electronic force! *Cyberpuncture* is a great compilation that showcases talented underground artists who are exploring industrial and gothic realms in unconventional ways. - *Octavia*







4 ISSUES

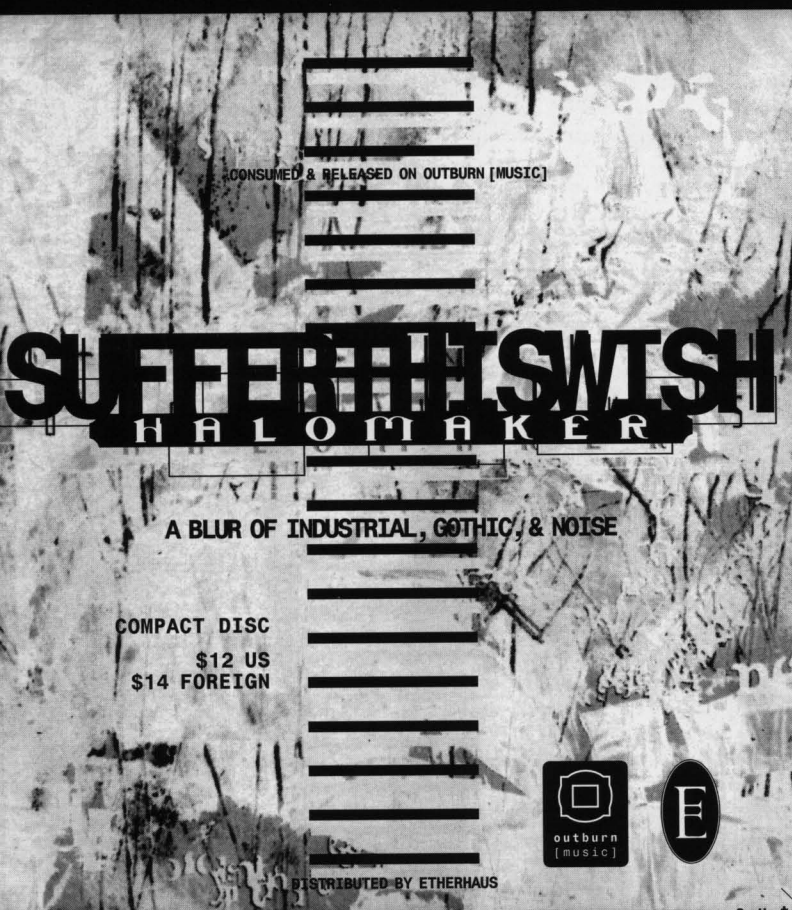
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D. WRIGHT/R.H.Y:YAU - *Void Fraction* (Ausculture) \*\*\*

spooky organic sound sculptures/harsh, gross, and humorous vocal manipulations over a calming background: This split release contains one side from Dave Wright of *Not Breathing* mixing and manipulating the source sounds of R.H.Y:YAU; while on the other side R.H.Y:YAU: composes and mixes the source sounds of Wright. Get them while they last, because Auscultare releases have artistic hand made packaging.

FALLING JANUS - *Harbinger EP* \*\*\*

deep male vocals set against gothic guitars, keyboards, and drums: This beautiful 3 song EP provides a delicious taste of what's to come on this Louisiana based band's forthcoming CD. The third song has an interesting experimental feel with vox samples and dark noisy sounds.

INTERFERENCE PATTERNS (Tinty Music) \*\*

experimental noise sculptures: This 2 song release is a bit short, but it is well constructed. Interference Patterns features noises like a thousand knives being sharpened, squeaky gears turning, and odd blips and scratches.

THE LYSERGIC DREAM - *The Dark Beyond the Stars* (Zombie) \*\*\*

disquieting and thickly atmospheric noise: This full length release provides over 100 minutes of layered sounds and vox samples to lull you into disturbed dreams and visions.

THE MAN \*

keyboard compositions á la 1985 *Depeche Mode*: With just over a year of song writing experience, these 14 tracks are a great start for The Man who creates well programmed songs, that may lack originality, but are brimming with ambition.

OBLIVIOUS SCIENTIST - *Sounds for Nestra* (Silver Wheel) \*\*\*

electronic and electro-acoustic sounds that form soothing experimental songs: This full length release is the project of mad scientist Jordan Avon who probes the mind with 11 varied sonic experiments.

PLASTIK ACID (Cerebrum) \*\*

gothic rock with a harder edge: This Detroit band has an almost dark metal feel with chunky and feedbacking guitars, furious vocals, and prominent percussion. Their sound is unpredictable and noisy (like *Nurosis*) with some slower gothic grooves. Look for a CD featuring the 5 songs on this tape as well as others later this year.

R.H.Y:YAU - *Monochrome Series I-III* (Ausculture) \*\*\*

raw voice manipulations, compositional chaos expansion, and feedback noise: This trilogy is a personal release of YAU's innermost self, taking "a path from [his] mouth and out [his] butt in a flash of sonic bliss." *Monochrome* is an unusual artistic expression of the silliness and seriousness of noise.

SEPARATE FAITH \*\*

evil gravely vocals with feedback guitars and gothic synths/vox samples with dark atmospheric backgrounds: This tape features 2 songs burgeoning with creativity from this Colorado based band. A newer song can be found on the *Cyberpuncture* compilation reviewed in this issue.

THE SHROUD - *demos* \*\*\*

touching dark guitar and keyboard based songs with penetratingly beautiful vocals: After recently releasing their critically acclaimed CD, *Long Ago and Far Away*, The Shroud have already have completed 4 new songs that splendidly showcase Lydia's outstanding vocals and Rodney's talented bass and guitar. Because of its sparse instrumentation, the melancholic piano mix of "Let Me Hold On" is outstanding with its melodious and heavenly quality. All the songs are superb. The Shroud's next release is sure to be brilliant.

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